Adobe® **Creative Suite**®

Design Guide

Adobe

Contents

Introduction

Rare is the design project that requires you to work in only one application from start to finish. To get the job done in today's market, creative professionals move back and forth between numerous design and layout applications. Even the simplest single-page ad, which you might lay out in Adobe® InDesign® CS, often includes art from both Adobe Illustrator® CS and Adobe Photoshop® CS. As the design develops, multiple versions of the file are often created, each of which can be tracked and shared across the design team using Adobe Version Cue.™ Then, the design needs to be reviewed, a step that usually means converting the file to Adobe Portable Document Format (PDF) and perhaps setting up a review or emailing the file from Adobe Acrobat® 6.0 Professional. When creating Web designs, you may need to edit an image designed for a printed piece before moving it into a Web environment, such as Adobe GoLive® CS. You also need to ensure that the image is optimized for online viewing.

Adobe Creative Suite fits perfectly into this world by providing a complete design solution for print and Web publishing. This design guide shows you how Adobe Creative Suite can be used effectively on a variety of print and Web projects.

Adobe Creative Suite is the complete design solution that lets today's creative professionals design and publish content for print and the Web—faster, more easily, and more affordably than ever. Adobe Creative Suite combines the full versions of Photoshop CS, Adobe ImageReady® CS, Illustrator CS, InDesign CS, GoLive CS, and Acrobat 6.0 Professional with the innovative new Version Cue file manager to deliver a new, truly integrated solution. In addition, Adobe Creative Suite features a complete Adobe PDF workflow, unified support, and a collection of training resources to help you work more efficiently. In short, Adobe Creative Suite offers time-saving integration, simplified workflows, and an unprecedented value.

As part of our research to develop Adobe Creative Suite, we visited dozens of creative professionals at ad agencies, design firms, and in-house design departments to better understand the design workflow in both the print and Web worlds. The understanding we gained through this research, along with designers' needs, pain points, and wish lists, helped shape the development of Adobe Creative Suite. The high-level workflows we developed from this research are also the basis for the projects covered in this design guide.

This book guides you through six projects—three print, three Web—written from the designer's perspective. We walk through the entire workflow for each of these projects, from initial comps, through review cycles and asset creation, to final layout and output. The focus throughout is on using the entire Adobe Creative Suite, with special attention paid not only to those areas where the applications function similarly, but also to the transition spots, providing tips on how to get the job done more efficiently.

This attention to workflow means that every project shows at least two applications used together. Along the way, we also introduce you to many of the great new features in each application, highlighting some of the more interesting techniques with steps and lots of illustrations. To see which applications and features a project covers, scan the "Highlighted features" list at the beginning of each chapter.

Finally, remember that this document is a workflow design guide, not a comprehensive user guide. Your most complete source of detailed feature information is the Help in each application. In addition, take a look at the resource information printed inside the front cover. There you'll find information on a variety of Adobe resources that will help you get started, get informed, and get inspired while using Adobe Creative Suite.

We hope this design guide helps you see some of the exciting possibilities available to you with Adobe Creative Suite. Enjoy!

Adobe Creative Suite Overview

Adobe Creative Suite Premium Edition combines the latest full versions of Photoshop CS, ImageReady CS, Illustrator CS, InDesign CS, GoLive CS, and Acrobat 6.0 Professional with Version Cue, an innovative new file-versioning, file-sharing, and file-management solution. Also available is a Standard Edition, which combines Photoshop CS, ImageReady CS, Illustrator CS, and InDesign CS with the new Version Cue file manager. Following is an overview of the functionality found in Adobe Creative Suite. For more complete information, see each application's Help or the PDF versions of the user guides, available on the Adobe Creative Suite CD.

Integration

With Adobe Creative Suite, you'll enjoy such time-saving integration as common commands, tools, and palettes, along with shared core technologies, such as the Adobe Graphics Manager and the Adobe Color Engine. When moving between applications, you'll appreciate the support for native file formats. Import native Photoshop files into Illustrator, or import native Illustrator files into Photoshop; when your artwork is done, place native Photoshop, Illustrator, and Adobe PDF files directly into InDesign and GoLive pages. You can then use the Edit Original command to edit the placed images in the creation application, saving you tedious steps of resaving and reimporting files.

Professional templates, built-in scripts, and the ability to create Adobe PDF files from anywhere in the Adobe Creative Suite help to streamline your workflow even more. And with Adobe Creative Suite, you'll enjoy unified support and service and easy upgrades.

Digital imaging

Adobe Creative Suite provides industry-standard image-editing capabilities with Photoshop CS. A full set of painting, drawing, and photo-retouching tools lets you create new images or modify existing photos. You can achieve sophisticated results by superimposing images, text, and effects on hundreds of layers in any image. Using the new Photomerge® command, you can create a panoramic image by merging several photos together. You can add editable vector-based text anywhere—even to paths and images.

If you design video graphics, you'll appreciate the video document presets with action-safe and title-safe guides, the ability to view images on your computer monitor and NTSC external monitor simultaneously, and enhanced support for non-square pixels, which lets you instantly see the effects of different aspect ratios.

Illustration

Illustrator CS, the industry-standard for print, multimedia, and online illustrations, is another key component of Adobe Creative Suite. Illustrator provides a variety of vector-based drawing tools to support every working style, including the Pen tool for precision drawing, the Shape tools for basic shapes, and the Pencil tool for freehand drawing. Illustrator also includes a versatile set of brushes, symbols, swatches, and other content to support your creative vision. If you like to start an illustration on paper, simply scan your drawing and place it into Illustrator as a template layer. Then, use the Auto Trace tool to automatically trace the image.

You can add visual impact to your illustrations by applying one of numerous effects, including the new 3D effects, which allow you to easily create three-dimensional objects, and the Scribble effect, which lends artwork a loose, hand-drawn feel. Or, distort objects with live envelope effects, warp effects, and liquify tools. Regardless of which effect you apply, the underlying object always remains editable.

Illustrator also includes typographical controls that let you add type anywhere in your artwork—horizontally, vertically, on paths, inside shapes, or around shapes. And the Every-line Composer lets you automatically typeset blocks of text.

When you are finished creating, publish your artwork by using efficient production tools. A completely redesigned print interface ensures fast and reliable printing. Enhanced Adobe PDF support expands your options for sharing work. And numerous tools, effects, and export options help you produce effective Web graphics.

Page layout

With InDesign CS, Adobe Creative Suite offers a new standard for professional layout and design. InDesign shares standard Adobe commands, tools, palettes, and shortcuts with Photoshop and Illustrator, so you can get up to speed quickly.

Features such as the Story Editor, document presets, nested styles, and an improved workspace make it easy to assemble pages, while features like the Separations Preview palette and Flattener Preview palette help you print files with confidence.

Finally, you'll enjoy the benefits of working in the integrated environment of Adobe Creative Suite. The ability to import native Photoshop and Illustrator files—including support for transparency, duotones, and spot colors—saves significant production time. InDesign includes robust support for creating Adobe PDF files. You can even create interactive PDF documents that include buttons, movies, and sound clips. With the new Package For GoLive command, InDesign lets you easily repurpose your print content for use on the Web.

Adobe PDF creation, review, and output

Creative professionals all over the world benefit from Adobe PDF files. Creating Adobe PDF files

from design applications preserves document quality and ensures that anyone can view the file, regardless of the platform they are using or the applications they own. You can easily create Adobe PDF files from anywhere in the Adobe Creative Suite. And with Adobe Creative Suite Premium Edition, you can go beyond simple PDF creation with the power of Acrobat 6.0 Professional. Acrobat 6.0 Professional makes it easier than ever to distribute, review, preflight, and print Adobe PDF files created from a variety of sources.

Take advantage of the expanded set of review and commenting tools in Acrobat 6.0 Professional to streamline your review cycles. Acrobat provides intuitive methods for initiating, participating in, and tracking document reviews. The Review Tracker creates a list of reviewers to whom a document is sent and tracks the feedback received. The How To window walks reviewers through the simple process of commenting on documents.

When you're ready to print, enhanced preflighting and previewing tools allow you to easily examine Adobe PDF documents and ensure proper output, including PDF/X compliance and PostScript® level compatibility. You can embed preflight information into Adobe PDF files, efficiently communicating critical information about the

document to printers and service providers. Acrobat 6.0 Professional also includes tools for previewing color separations and transparency flattening.

Web design and production

Adobe Creative Suite offers a complete Web design and production solution. Start by creating images and optimizing them for the Web using Illustrator or Photoshop and its integrated Web-production application, ImageReady CS. ImageReady lets you create slices, rollover effects, variables, image maps, and animations. You can then save your Web content in any number of formats, including GIF, SWF, JPEG, HTML, and XHTML.

With Adobe Creative Suite Premium Edition, you can then move into GoLive CS and place the images into your Web pages. Smart Objects in GoLive allow you to import and optimize native Photoshop and Illustrator files without switching back and forth between applications.

The new Package for GoLive command in InDesign provides true cross-media publishing capabilities. Print versions of text and images can be packaged together and optimized for the Web in InDesign. Then, you decide exactly how to repurpose these elements in GoLive by dragging the images or text directly into your Web pages from

the preview window. Support for text styles is built in, and text styles can be further customized by using cascading stylesheets (CSS).

By using features such as design diagrams, tables, and advanced CSS authoring, you can create pages exactly to your vision. New co-authoring features let others easily update content with templates that you create. And support for industry standards ensures that the site content is accessible to anyone on the Internet.

File management, versioning, and sharing
Version Cue is an innovative and exclusive feature of Adobe Creative Suite. Version Cue helps you manage current and historical iterations of files, without leaving the familiar Adobe working environment. Whether you work individually or in a small workgroup, Version Cue lets

you create and manage file versions and locate files rapidly with its powerful metadata search features.

For example, you might be looking for the most recent iteration of a logo for a brochure. In Version Cue, file iterations are tracked, logged, saved, and accessed in one place, ending the confusion over which file is the right one to use.

Version Cue lets you visually scan for files by using thumbnails. Version Cue also captures and automatically embeds industry-standard XMP metadata into your files so that you can use keywords, version comments, filenames, author information, dates and more to search for your files. Finding the correct files quickly and easily will save you time and help you get more work completed every day.

In addition, Version Cue provides both local file serving and secure file sharing. You can set up a workspace locally and allow other team members access to files without having to purchase, install, and configure additional hardware or software. Version Cue lets you identify whether a file is in use and who is editing a file. You can collaborate with confidence that everyone has the correct file version without slowing down other team members. Multi-user access makes files available to designers, compositors, and others, while preventing files from being accidentally overwritten. In short, Version Cue can help you be more productive by reducing the amount of time taken away from your creative work.

What's New in Adobe Creative Suite

Adobe Creative Suite combines the latest, extensively updated versions of Photoshop CS, ImageReady CS, Illustrator CS, Acrobat 6.0 Professional, InDesign CS, and GoLive CS, in addition to the new Version Cue file manager. The following are highlights of the new and enhanced features. More complete new feature lists can be found in each application's Help.

Photoshop CS and ImageReady CS

• Improved file browser, including metadata searching and editing.
• Layer comps, which allow you to create design variations more efficiently.
• Non-square-pixel support that instantly shows the effects of different aspect ratios for digital video projects.
• Comprehensive 16-bit image support.
• Integrated digital camera raw file support.
• Photomerge technology, which allows you to assemble multiple images into a seamless panorama.
• New Web features, such as enhanced HTML output, Macromedia® Flash™ (SWF) export, conditional actions, and an enhanced rollover palette.
• The ability to place text on paths and in shapes.

Illustrator CS

• 3D effects, which let you add 3D elements to artwork and designs.
• The Scribble effect, which lets you create vector artwork that looks loose and hand-drawn.
• All-new type capabilities, including a completely redesigned type engine, paragraph and character styles, and support for OpenType extended character sets.
• Expanded print capabilities, including a streamlined interface and the ability to save settings as print presets.
• Enhanced transparency support, including the ability to save flattening presets.
• Enhanced Adobe PDF support, including the ability to save settings in PDF presets.

Acrobat 6.0 Professional

• Easier Adobe PDF file creation, including the ability to combine images and text from multiple sources.
• Enhanced support for starting, managing, and participating in reviews.
• Robust commenting tools, including custom stamps, text editing tools, and an expanded set of drawing tools.
• Support for high-end printing, including the ability to print composite output for high-quality proofs, to save composite EPS files, and to create host-based or in-RIP separations.
• Built-in preflighting, including separations and transparency flattening previews.
• PDF/X support, with the ability to check files for PDF/X compliance.

InDesign CS

• The Package For GoLive command, which makes it easy to reuse print elements on the Web.
• Nested styles that enable you to automatically apply one or more character styles to the beginning of a paragraph.
• The Story Editor, which allows you to edit story text in a separate window.
• Running headers and footers in tables.
• The stroke style editor, which allows you to create custom stroke styles.
• The Separations Preview palette, which lets you preview overprinting, color plates, and ink limits.
• The Flattener Preview palette, which allows you to highlight and evaluate on-screen how transparency flattener presets affect transparent objects.
• The ability to create mixed ink swatches and add them to the Color palette.

GoLive CS

• Enhanced Smart Object functionality, which creates Web-optimized Photoshop and Illustrator content and allows for easy late-stage editing.
• The ability to view PDF documents and to edit links and bookmarks.
• PDF export of HTML pages, including automatic generation of hyperlinks, robust PDF settings, and PDF preview.
• The ability to import packaged content from InDesign, making it easy to reuse graphics and text from InDesign files.
• Improved user interface, including an advanced visual CSS workflow.
• Template-based Co-Author mode, which allows others to easily manage and update Web sites designed by creative professionals.

Version Cue

• File versioning, which allows you to create, manage, and review file versions.
• The ability to search file information to quickly locate a file.
• The ability to check file status, including the version number, file comments, and who is editing the file.
• File sharing, which lets you collaborate on projects seamlessly.
• A project-centered workspace, which lets you organize related files and divide private projects from collaborative ones.

Highlighted features:
• Image correction, color management, layer comps (Photoshop)
• Page layout, color management, type (Illustrator and InDesign)
• File versioning and collaboration (Version Cue)
• Adobe PDF

P R O J E C T

1

Creating a **Poster**

Our first project demonstrates the basics of creating a single-page layout. You'll learn how Adobe Creative Suite provides all the tools you need to create high-end graphics for print. From precision layout, typography, and color management to advanced printing features, Adobe Creative Suite makes it easy to take your project from concept to completion.

In addition to the basics, this project shows you an innovative new way to create comps in Adobe Photoshop CS and integrate Adobe Version Cue features into your workflow. The design team at 2FACE, who created the poster imagery, also shares some of their cutting-edge Photoshop techniques.

IDFo's 2015 Design Forum

aesthetics

Technology + Lifestyle + Design

30 February 2015   Tokyo, Japan

The idea of technology as no more than a tool is obsolete. The practice of design as artful function is limited. Give us a fresh approach to design, a new philosophy of style. We're after the innovation of taste. Give us Aesthetics.

Come join the most forward-thinking practitioners of digital, graphic, fashion, furniture and industrial design in the vanguard of a design revolution.

The names referred to herein are fictional and not intended to refer to any actual event or organization.

IDFo
The International Design and Technology Pathway

Creating the poster image

The image for our poster was co-created by photographer/artist Wayne Roth and designer/illustrator Virgilio Santos. Their company, 2FACE, is known for creating imagery that blurs the boundary between photography and design.

For our project, the 2FACE team utilized both Photoshop CS and Adobe Illustrator CS. The first step on this project was to shoot the base photograph of the woman. They used a digital camera with a custom input profile to make sure that the colors in the image would be rendered accurately. Before they imported the image, the 2FACE team chose US Prepress Defaults in the Photoshop Color Settings dialog box. This setting is recommended to promote consistent handling of CMYK images throughout a color-managed workflow. (For more information on setting up color management, turn to page 48.)

Next, the 2FACE team created a Version Cue project through Photoshop so that they could collaborate more easily by saving file versions, recording version comments, and knowing the status of the files. Then, they chose Save As, selected Version Cue, and saved the image to the Version Cue project. This is the first step in starting a managed product using Version Cue. (For more information on using Version Cue, turn to page 16.) With the file in place, the 2FACE team started the retouching process by creating a careful silhouette of the woman—a step that allows them to gain a detailed knowledge of the subject. They corrected any flaws in the skin by using the Healing Brush on a duplicate layer and added a Gaussian blur to further smooth out the skin.

Starting out right: A good input profile can be a valuable time-saver. Good scanner profiles produce scans that reproduce exactly what's on the film, which is usually the best starting point for an image. Camera profiles are a bit more slippery. But even in the worst-case scenarios, a good camera profile will at least nudge the image in the right direction, saving you time and effort. Which is really, after all, what color management is about.

—*Excerpt from Real World Color Management by Bruce Fraser, Chris Murphy, and Fred Bunting*

Starting with a silhouette

Retouching on a duplicate layer to eliminate flaws

One new feature in Photoshop that really impressed Wayne was the Shadow/Highlight command. He used it to correct specific areas of the image while avoiding the banding that can sometimes result from using levels or curves. "This tool allows me to do it in minutes what used to take me hours."

The 2FACE team also used the new Photo Filter command as an adjustment layer. This command mimics the technique of putting a colored filter in front of the camera lens to adjust the color balance and color temperature of the light that exposes the film.

After the photograph was retouched to their satisfaction, Wayne and Virgilio chose the Save A Version command to add a new version of the image to their Version Cue project, and they added comments that would help them and others later in the design process. Then, they began adding other elements to the composition. The spiral element was created in Illustrator and then placed into the Photoshop document. The Lens Blur filter was used to add interesting effects to the background.

As it often happens during collaboration, Wayne and Virgilio decided to make a major change to the image—they made the woman blue by using the Match Color command. This command is useful when you're trying to make the colors in different photos look consistent, or when the colors of a specific element in one image must match the colors of an element in another image. In addition to matching the color between two images, you can use the Match Color command to match the color between different layers in the same image (as Wayne and Virgilio did).

From the artist: "The Shadow/Highlight command is great for correcting photos with silhouetted images due to strong backlighting or correcting subjects that have been slightly washed out because they were too close to the camera flash."

—*Wayne Roth, 2FACE*

Adding a soft, Gaussian blur to further smooth out the skin
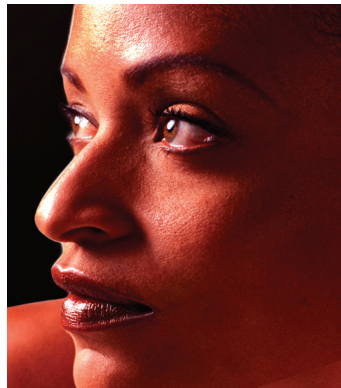
Using the Shadow/Highlight command to open up the shadow areas

Applying the Match Color command to match the blue in another layer element

File versioning and collaboration

Adobe Creative Suite includes Version Cue, an integrated feature designed to help you be more productive by saving you, and others you work with, valuable time taken away from creative work. With Version Cue, you can easily create, manage, and find different versions of your project files. For example, Version Cue creates simplified, unified access to all the versions of your files. This access speeds up your work and reduces the errors that occur when incorrect versions are used accidentally. If you are in a workgroup, you and your colleagues can share project files in a multi-user environment that protects content from being accidentally overwritten. Version Cue features provide everyday help with the important tasks that are secondary to designing. It takes only a few steps to get up and running with a more productive, time-saving workflow.

Setting up a Version Cue workspace

You and others in your workgroup need access to a Version Cue workspace in order to work with the Version Cue feature in Adobe Creative Suite. When you install the entire Adobe Creative Suite, a Version Cue workspace is installed on your computer. Depending upon each project's needs, you may choose to work with additional Version Cue workspaces located on your colleagues' computers and on a server.

It's easiest to use the Version Cue workspace on your own computer if you work with projects and file versions that you don't need to share with others, or if you work on a laptop that isn't always connected to a network. And when you want to, Version Cue lets you instantly share any Version Cue project with others.

If you intend to collaborate with other Adobe Creative Suite users, make sure that a Version Cue workspace is located on a computer that everyone can access on a network. (For installation instructions, see "HowToInstall" on the Adobe Creative Suite CD.)

After you install a Version Cue workspace, the next step is to turn it on: Open the Version Cue preferences from Control Panel (Windows) or System Preferences (Mac OS) at the computer where the Version Cue workspace is located, and choose On from the Version Cue pop-up menu. To allow others to see and access the workspace over the network, choose This Workspace Is Visible To Others from the Workspace Access menu. To keep it private, choose This Workspace Is Private, and then click OK.

After turning on a Version Cue workspace, your next step is to enable the Version Cue preference in Illustrator CS, Adobe InDesign CS, and Photoshop CS. Open the File Handling preferences in each application, select Enable Version Cue, click OK, and then restart each application. (Adobe GoLive CS is enabled with the Version Cue feature by default, and Adobe Acrobat 6.0 Professional doesn't support Version Cue.)

Getting started

Now you're ready to create a Version Cue project, which you'll use to organize related files. For example, you can keep files you want to keep private in one project and files you want to share in a different project. Using InDesign, Illustrator, or Photoshop, choose File > Open, click Version Cue, and then choose Create New Project from the Tools menu. Or, in GoLive, choose File > New Site and select Version Cue Project. To add an existing file or a new file to the Version Cue project, just choose File > Save As, click Version Cue, and open the Version Cue project and its Documents folder. Then, enter comments for this version of the file into the Version Comments text box, enter a file name, and click Save.

Working with file versions

After you save a file to a Version Cue project, you can begin creating versions of the file and adding comments with the Save A Version command. Versioning with Version Cue ensures that no one overwrites the work of anyone else in a Version Cue project, and it also prevents users from locking out others who need to work on the same file. You can use versioning as a way to seamlessly retain multiple states of a single file as you work on it in case you need to restore the file to a previous version. You can also use versioning to quickly compare file versions with team members or a client before se-

lecting a final version. After you create several versions of a file, you can use the Versions command to view thumbnails of all versions alongside comments and dates for each, and you can then open, manage, or delete the versions.

Locating files by searching metadata

Adobe Creative Suite applications let users enter a wide-variety of information in the File Info dialog box, which embeds the information into a file as XMP metadata. For example, the metadata might contain a title, a copyright, keywords, a description, properties, an author name, and an

origin. With Version Cue, you can quickly locate a file by searching this embedded metadata, which also includes all of the comments added to every file version. You can view a subset of metadata and quickly check the status of a file, its last comment, version date, and who is editing it.

Advanced settings

You can keep things simple and share a Version Cue project with anyone who uses an Adobe Creative Suite application, or you can set things up so that users have to log in before accessing your project. By using the Version Cue Workgroup Administration utility, you can set up users and define their project privileges, remove file locks, edit Version Cue Workspace preferences, and perform other project and workspace maintenance.

Learn more

To learn more about Version Cue features, see "Working with Version Cue managed projects" in the Help for Illustrator, InDesign, GoLive, or Photoshop, or in the Version Cue Help PDF file on the Adobe Creative Suite CD.

Versions of hard drive/projects/aesthetics/01_3d.ai

Current Version

Comments   (sprice) :
I've made the changes Sarah suggested.

Past Versions

Comments   (sprice) :
Open this file to see how the 3D feature works

Comments   (aullrich) :
Empty comment

Delete   Done   View Version   Promote To Current Version...
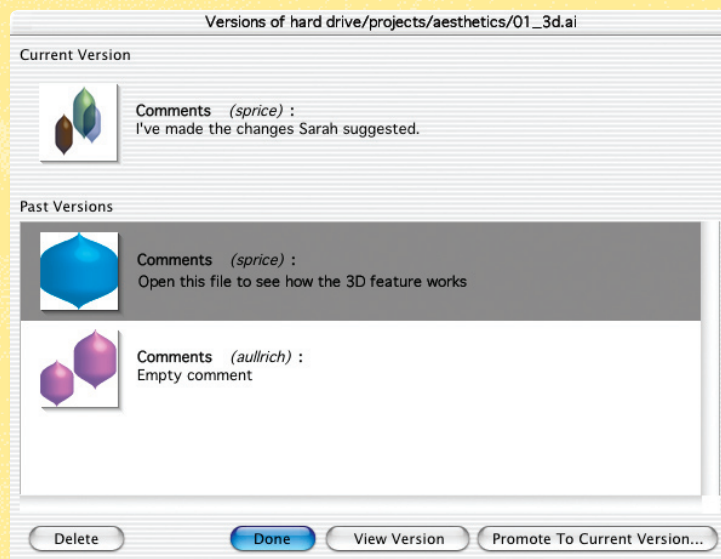
Using the Versions command to view thumbnails and comments for all file versions.

Working with layer comps

The 2FACE team used the new layer comps feature to experiment with different versions of the poster image. Per Wayne, "Virgilio and I enjoy the back-and-forth of collaborating on an image. Layer comps made it easy for us to show different versions of the work and get a quick 'yes' or 'no' from the other. This feature is a real time saver."

Layer comps let you create, manage, and view multiple versions of a layout in a single Photoshop CS or Adobe ImageReady CS file. You can create a layer comp in two easy steps:

• Set up the layers as you want them to appear in the comp. You can adjust any of the following: layer visibility (whether a layer in the Layers palette is visible or hidden), layer position (where the layer appears in the document), and layer appearance (whether a layer style is applied to the layer).

• In the Layer Comps palette, click the Create New Layer Comp button. In the New Layer Comp dialog box, name the comp, add descriptive comments, and choose options to apply to layers: Visibility (defaults to On), Position, Appearance. Then, click OK. Note that any new comp preserves the options you chose for the previous one, so you won't have to go through all these choices if you want them to be identical.

Layer Comp A

Layer Comp B

Layer Comp C
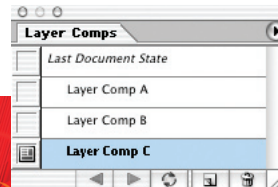
After you create a layer comp, you can view it in the document window by clicking the Apply Layer Comp icon in the Layer Comps palette. To cycle through a view of all the layer comps, use the Next and Previous buttons at the bottom of the palette.

Reviewing the poster image

After Wayne and Virgilio agreed on the best comp of the poster image, they saved it as an Adobe PDF (Portable Document Format) file for review. To achieve the smallest possible file, they used JPEG encoding with the quality set to low. They then emailed the PDF file to us.

Throughout this book, we'll show you several ways to use Adobe PDF and Adobe Acrobat for reviewing comps. Saving a PDF file from the source application and emailing the file to reviewers is the most basic technique. You can also use Adobe Acrobat 6.0 Professional to set up an email-based review (see page 32). The technique you choose depends on the version of Acrobat your reviewers have, as well as the comfort level with new workflows and processes.

For an overview of how to create Adobe PDF files, turn to page 20.

Creating Adobe PDF files

You can use any of three primary methods to create an Adobe PDF file with Adobe Creative Suite: save or export a file to PDF, print a file to PDF, or create a PostScript file to convert to PDF with Adobe Acrobat Distiller.

Which method you use depends on where and why you create the Adobe PDF file, the software and devices that will output the file, and your own preferences. For example, if you want to use InDesign CS to create a PDF file that is well suited for an online review of a preliminary comp, you could print the file to PDF by using the Adobe PDF Smallest File Size PDF setting. Or, you could easily create a custom PDF preset in InDesign that includes settings for low- to medium-quality image resolution and no extras like bookmarks. If you are creating a PDF file for high-end output, you may want to ask your service provider if they have a preferred method for PDF creation.

Creating Adobe PDF files from the authoring application

The most direct method for creating a PDF file is to either save (Photoshop CS and Illustrator CS) or export (InDesign and GoLive CS) your file as a PDF file. In Illustrator and InDesign, you can choose one of the *PDF presets*, a set of predefined options for creating PDF files for various types of output. Or, you can easily create a custom set of options that includes the exact settings you need. In GoLive and Photoshop, you select specific options each time you export a file.

InDesign InDesign has powerful yet simple support for creating Adobe PDF files. With seven different PDF presets to choose from—including support for PDF/X—plus the ability to create custom sets of PDF options, you can create PDF files to suit many needs. To create a PDF file, choose File > Export, type a filename, choose a file location, and then click Save. In the Export PDF dialog box, choose the desired PDF preset, and then click Export. You can also change any of the PDF options in this dialog box; the name of the PDF preset changes to Custom. To save the new set of options, click Save Preset and name the preset before you click Export.

Illustrator To create an Adobe PDF file from Illustrator, simply choose File > Save As. Type a filename, choose a file location, choose Illustrator PDF as the file type, and then click Save. In the Adobe PDF Options dialog box, choose one of the three PDF presets, and then click Save PDF. You can also modify the PDF presets to create a custom set of options. Click Save Preset, name the custom

set, and then click Save PDF to create the PDF file using the custom set. If you don't want to reuse the custom set, you can simply save the PDF file without saving the custom set first.

Photoshop To create an Adobe PDF file in Photoshop, choose File > Save As, type a filename, choose a file location, choose Photoshop PDF as the file type, and then click Save. You can set options for preserving image quality by using ZIP or JPEG compression. You can also set options for font embedding and other vector data. Because Photoshop doesn't include PDF presets, you may want to follow the traditional method of converting a PostScript file to PDF or printing to the Adobe PDF printer if you don't want to reset the PDF options every time you create a PDF file.

GoLive GoLive not only lets you set various PDF options when you export a file to PDF, but it also lets you preview their effects before exporting the file. Previewing the effects can save time, because you won't have to create numerous Adobe PDF files to get the result you want. Click the PDF Preview tab in the document window. In the PDF Creation Inspector, set various creation, page, and description options, and then click Recreate PDF to generate a new preview of the PDF

file. Once you are satisfied, click the Export to Adobe PDF button on the toolbar to create the PDF document.

Printing to the Adobe PDF printer

With Acrobat 6.0, you can control the quality and size of PDF files you create simply by printing to the Adobe PDF printer, installed with Adobe Creative Suite Premium. From any suite application, choose File > Print, and select Adobe PDF as the printer. The Adobe PDF printer uses the same PDF settings as Acrobat Distiller. By default, if you simply print the file to PDF, the Adobe PDF printer uses the Standard PDF setting or whatever setting you last used. In Mac OS, you can access only the Standard PDF setting when printing to Adobe PDF. While you may not want to use this method to create an Adobe PDF file for high-end output, it's a good way to create PDF files for review or for online viewing.

Using default settings

Acrobat 6.0 includes six different default PDF settings, covering nearly every type of Adobe PDF file you may need to create. For example, to create a small PDF file to send by email, select the Smallest File Size setting. If you are creating a PDF file for high-end output, you may want to choose one of the PDF/X settings, which will

help ensure that the file contains all the information necessary for prepress use. In Windows, to switch to a different setting, click Setup in the Print dialog box, click Preferences, and choose a setting from the Default Settings menu in the Printing Preferences dialog box.

Creating a custom setting

You can also switch to a different default setting or even create a custom setting, just as you would in Acrobat Distiller. In the Printing Preferences dialog box, select the default setting you want to base your new setting on, and then click Edit. You can change settings for image compression, font embedding, color, page size, PDF compatibility, and more.

Using Acrobat Distiller

Typically, for the most control over PDF file creation and the highest quality file, you should create a PostScript file first, and then use Acrobat Distiller to create the Adobe PDF file. This method is often preferred for creating PDF files from non-Adobe applications. Converting a PostScript file with Acrobat Distiller allows for complete control over image compression, font embedding, file security, and other parameters. With Adobe Creative Suite, however, you often will find it easier to create the same qual-

ity PDF file by saving, exporting, or printing to PDF directly from the suite applications.

Learn more

To learn more about creating Adobe PDF files with Adobe Creative Suite, search for "Creating PDF" in a suite application's Help. For more information about creating a PDF file by using Acrobat Distiller, see "Creating Adobe PDF files from PostScript files" in Complete Acrobat 6.0 Help. To learn more about creating custom PDF settings used by the Adobe PDF printer and Acrobat Distiller, see "Creating custom Adobe PDF settings" in Complete Acrobat 6.0 Help.

Setting up the poster

After the poster imagery was approved, we set up the poster document in Illustrator CS (although you can just as easily work in InDesign CS). We started by creating a new CMYK document and saving our initial version within our Version Cue project. (For more information on Version Cue, see page 16.) To help us position the image and text, we set up some guides. To add guides in Illustrator, make sure that the rulers are visible. (If they aren't, choose the rulers option in the View menu.) Then, position the pointer inside a horizontal or vertical ruler and drag to the desired location in the document window. If you want object edges to snap to the rulers as you draw, move, and resize objects, choose the snap option in the View menu. InDesign and Photoshop CS have similar features for creating guides. For more information, see InDesign Help or Photoshop Help.

Productivity tip: To make working with multiple guides easier in Illustrator and InDesign, place all guides on a single layer. You can then select the layer to move or adjust all the guides.

After setting up the guides, we created a color palette for our document. Illustrator, InDesign, and Photoshop all have a Swatches palette that you can use to create, name, and store colors for instant access. We exported the color palette as a library and saved the file to our Version Cue project so that everyone working on the project could access it. We also adjusted the color management settings in Illustrator by choosing US Prepress Defaults in the Color Settings dialog box. By using the same color settings file as 2FACE did, we ensured that the Photoshop image previewed and printed correctly.

Importing the background image

After setting up the poster document, we imported the Photoshop image. Because Adobe Creative Suite provides seamless integration between applications, we were able to import the image in its native file format, PSD. To import the file, we chose File > Place, and clicked Version Cue.

One of the advantages of using Version Cue is that metadata is displayed when you position the pointer over a file. For example, Version Cue shows us comments that Wayne and Virgilio added to the Photoshop file.
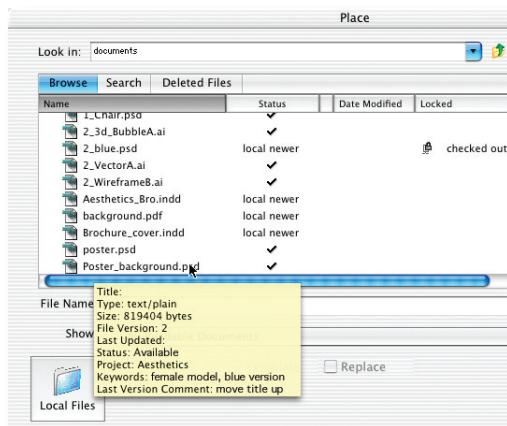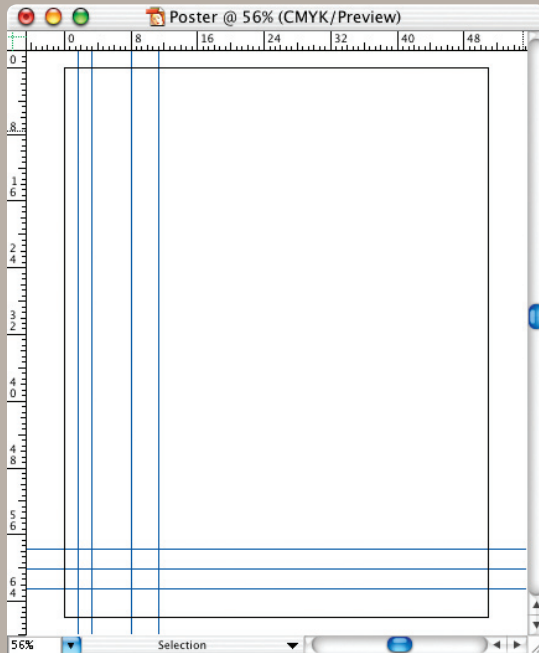
Using guides to mark the position of text elements

Importing a native Photoshop file as the background image

If you ever need to edit an imported file, just click the Edit Original button in the Links palette. The Links palette helps you identify, select, monitor, and update files. For more information, see "Managing linked and embedded artwork" in Illustrator Help and "Managing links and embedded graphics" in InDesign Help.

Importing tip: When we placed the file, we selected the Link option to keep the size of our poster file small and preserve the color settings from Photoshop. If you deselect this option, the image is embedded in the Illustrator document, resulting in a larger file. (For more information on linking versus embedding images, turn to page 24.)

Importing artwork

Adobe Creative Suite makes it easy to import artwork between applications. By using native file formats and Version Cue features, you can spend your time creating, not re-creating. There are several ways to import artwork, and the method you choose depends on the results you want.

Placing files

Illustrator CS, InDesign CS, and Photoshop CS all provide a File > Place command. Use this command when you want to import an entire file rather than specific art elements (such as layers, paths, and editable text). Placing files is also the best choice when you want to preserve image quality and color-management settings in the imported artwork.

The ability to place files in Illustrator and InDesign becomes even more powerful when used in conjunction with Version Cue. When you import artwork, Version Cue provides information if the version you import is no longer the current working version in the Version Cue project.

Illustrator When you place files into Illustrator, you can create a link to the external file or embed the artwork in the Illustrator document. You can then use the Links palette to identify, select, and track the placed artwork.

You can place native Photoshop (PSD) files and Adobe PDF files in Illustrator. Linking to files is recommended when you want to preserve color settings in the imported artwork and reduce the size of the Illustrator file. Although you can't select or edit individual components of the linked artwork (such as layers, vector objects, and text), you can use the Links palette to open the file in Photoshop and make the desired changes. After you save the changes, the artwork is automatically updated in your Illustrator document. If file size and color settings aren't a concern, you can embed the artwork instead of linking to it.

InDesign Like Illustrator, InDesign includes a Links palette for tracking and updating placed files. You can place native Photoshop files, including duo-

tones, tritones, quadtones, and files with spot channels. You can also place native Illustrator (AI) files and Adobe PDF files.

Photoshop When you place files in Photoshop, artwork is imported into a new layer. You can place native Illustrator and PDF files; however, all vector data is rasterized at the resolution of the Photoshop document. If you want to preserve top-level layers and editable text when moving artwork from Illustrator to Photoshop, you should export artwork from Illustrator in Photoshop (PSD) format; then, open the file directly in Photoshop.

GoLive GoLive CS has a comparable feature to placing called *Smart Objects*. Smart Objects allow you to import
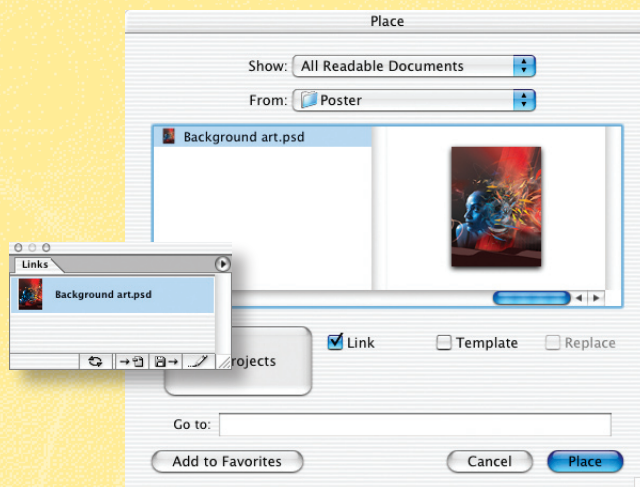
native Photoshop and Illustrator files directly on a Web page and optimize them for the Web in GoLive. You can also use the Package for GoLive command in InDesign to transfer artwork from InDesign to GoLive. (See page 84 for more information.)

Copying and pasting artwork

Copying and pasting is a method for transferring specific art elements (including layers, paths, and editable text) between applications. Simply select the element you want to import, choose Edit > Copy, and then choose Edit > Paste in the destination application.

Illustrator Copying and pasting is particularly useful for importing paths to other applications because paths can be copied to the Clipboard as PostScript language descriptions.

InDesign You set options for copying and pasting artwork in the General preferences. To copy artwork to the Clipboard as a PDF page, select Copy PDF to Clipboard. This option creates a temporary PDF file using PDF style settings. To specify how to paste artwork from Illustrator, select or deselect Prefer PDF When Pasting. If you select this option, artwork is imported as PDF, which preserves the appearance of transparent objects, blends, and patterns. If you deselect this op-

tion, artwork is imported as AICB, which converts Illustrator objects into native InDesign objects.

Photoshop When you paste vector artwork from Illustrator, Photoshop prompts you to choose an option. Choose Paste as Pixels to have the artwork rasterized as it is pasted, choose Paste As Paths to paste the copy as a path in the Paths palette, or choose Paste As Shape Layer to create a new shape layer that uses the path as a vector mask.

Dragging artwork

Dragging transfers artwork directly from one document to another. Simply drag the selection to the destination document, and when a black outline appears, release the mouse button.

Keyboard shortcut: By default, dragging vector artwork from Illustrator rasterizes the artwork—that is, the mathematically defined lines and curves of the vector art convert to the pixels, or bits, of a bitmap image. To transfer vector artwork as a path in Photoshop or InDesign, hold down Ctrl (Windows) or Command (Mac OS) as you drag the selection.

Learn more

For more information about importing artwork, see "Importing artwork" in Illustrator Help, "Importing, Exporting, and Managing Graphics" in InDesign Help, "Getting Images into Photoshop and ImageReady" in Photoshop Help, and "Adding Images and Media" in GoLive Help.

Adding the type

Adobe Creative Suite provides powerful, flexible tools for creating and modifying type. Our poster highlights just a few ways that you can add type to your artwork—horizontally, vertically, along paths, and in blocks. Although we created the type in Illustrator CS, you can easily transfer these techniques to Photoshop CS and InDesign CS. For more information about shared type features, turn to page 56.

To create the vertical type, we selected the Type tool and typed the word *aesthetics*. Entering type this way is useful for adding a few words to your artwork. Next, we selected the type object with the Selection tool, chose a font and size in the Character palette, and applied a gradient fill. Then, we rotated the type object and moved it into place. Finally, we duplicated the type, offset it, and applied some transparency to create an interesting effect. To learn more about using transparency in Illustrator, see page 37.

To create the curved line of type at the bottom of the poster, we drew a curve with the Pen tool. (The stroke or fill attributes of the path don't matter, because Illustrator automatically removes them.) We selected the Type on a Path tool, clicked the path, and entered the text. Again, we used the Character palette to change the font and size of the type. Then, we used the Type tool to select just the date, and we applied a fill color from the Swatches palette. We repeated the process to change the color of the words *Tokyo, Japan*.

aesthetics
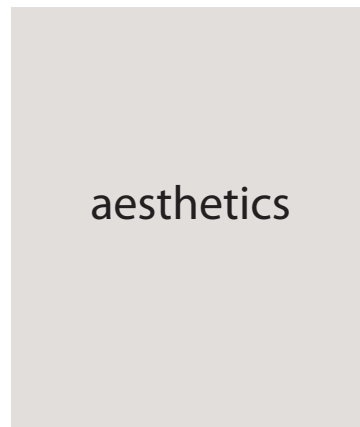
Starting with unformatted text

aesthetics

Changing the font and size

To create the text blocks at the bottom of the poster, we selected the Type tool, dragged to create a rectangle the size of the top text block, and entered the text. After formatting the text, we repeated the process for the bottom text block.

Preparing the poster for output

We then saved the file to PDF by using the [Press] preset. This preset creates a PDF file that is suitable for printing to imagesetters or platesetters as high-quality final output. The objective is to maintain all of the information in an Adobe PDF file that a commercial printer or service provider needs to print the document correctly. This set of options converts color to CMYK, embeds all fonts used in the file, prints at a higher resolution, and uses other settings to preserve the maximum amount of information contained in the original document.

Before creating an Adobe PDF file to send to a commercial printer or service provider, check with the provider to find out what the output resolution and other settings should be. You may need to customize the settings for a particular provider, and then provide them with a custom preset. For more information, see "Saving artwork in Adobe PDF" in Illustrator Help.
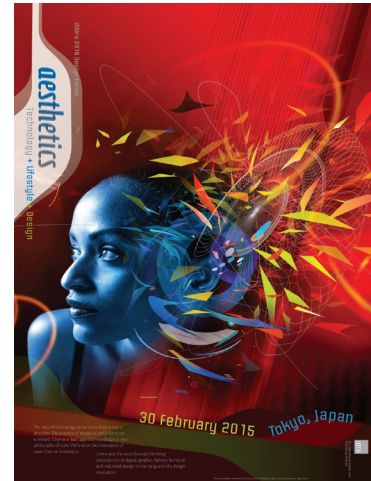
Applying a gradient fill

Rotating the text frame

Moving the text into place in the layout

Highlighted features:
• 3D effects, Scribble effect, symbols (Illustrator)
• Email-based review (Acrobat 6.0 Professional)
• File versioning and collaboration (Version Cue)
• Transparency

PROJECT

2

Creating an **Illustration**

In this project, we demonstrate some of the creative opportunities made possible by the transparency features in Adobe Creative Suite. If you've worked with transparency in the past, you'll learn how these features have matured and improved in recent years. If you're new to designing with transparency, you're in for a real treat. We walk you through the ins and outs of creating, exporting, and printing transparent artwork.

The highlighted illustration was created by artist Ben Kirchner, who is known for his unique combination of drawing and digital work. In this illustration, Ben used the 3D and Scribble effects, symbols, and transparency features in Adobe Illustrator CS to create a humorous gallery scene. You'll see this illustration again in Project 3 (a brochure) and Project 6 (a Web site).

Creating the comp

There are many techniques for creating comps. Some designers like to sketch their ideas on paper and then scan the drawings. Others start working directly on the computer. Illustrator Ben Kirchner created three initial sketches and then scanned them into Photoshop CS. Later, he imported the Photoshop files into Illustrator CS.

Ben also used the Version Cue features in Adobe Creative Suite to create multiple versions of the comp. Version Cue lets you review multiple file versions in a single window or open each version separately. To learn more about Version Cue, turn to page 16.

After Ben finished the comp, it was ready to be reviewed. When an artist and client are located in different regions, a hard copy review doesn't make sense. For this project, we decided to take advantage of the email-based review capabilities in Adobe Acrobat 6.0 Professional.

The first step in an email-based review is to create an Adobe PDF file. Because the file will be sent as an email attachment, you want to create as small a file as possible. Illustrator CS doesn't have a predefined PDF preset specifically for creating small PDF files, but you can easily create a new preset for this purpose. Here's what you need to do:
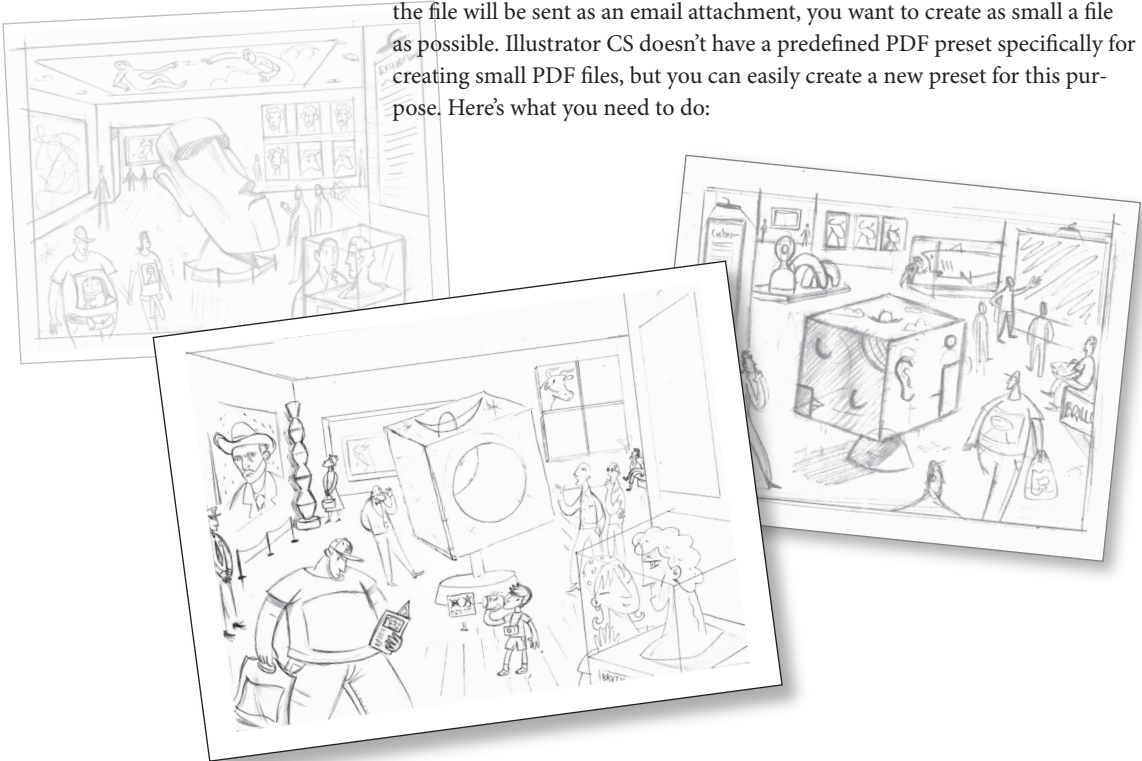
Step 1: In Illustrator, choose Edit > PDF Export Presets. Click New, and type a name for the preset. We named ours *Small PDF*. You could also edit a custom preset you created previously. You can't, however, edit the default PDF presets.

Step 2: Select Optimize For Fast Web Viewing, and deselect all of the settings that add to the overall file size, including Preserve Illustrator Editing Capabilities and Embed Page Thumbnails.

Step 3: Next, you want to compress the images in the file. Image size is a significant factor in the overall size of an Adobe PDF file. Select Compression from the list on the left of the dialog box. For both color and grayscale bitmap images, set Bicubic Downsampling to 72 dpi. Leave Compression set to Automatic and Image Quality set to Medium. That way, if someone wants to print the PDF file, the images will also print.

Step 4: The other settings were fine for our purposes. If you decide to adjust the Marks and Bleeds and Advanced settings, remember that adding other elements to the PDF file increases the file size. Click OK to save the new PDF settings, and then click OK again.

Step 5: Now you are ready to create an Adobe PDF file using the preset you just created. Choose File > Save As, specify a name and location for the file, choose PDF as the file format, and click Save. In the Adobe PDF Options dialog box, choose the new preset style, and click Save PDF. As you can see, PDF presets can save you a lot of time.

Productivity tip: To create a PDF preset in InDesign CS, choose File > PDF Export Presets > Define. The PDF options are very similar in Illustrator and InDesign; however, there are a few differences. For more information on InDesign-specific settings, see "Creating Adobe PDF Files" in InDesign Help.
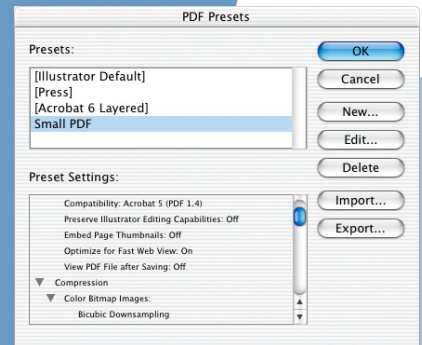
Reviewing the comp

Acrobat 6.0 Professional makes it easy to conduct an email-based review of your initial design.

Open the Adobe PDF file in Acrobat 6.0 Professional, and then choose File > Send by Email for Review. Acrobat prompts you to specify the email addresses of the reviewers and possibly your own email address. Acrobat then opens a new email message, which includes instructions to the reviewers about what they need to do, as well as a review setup file, which has an .fdf extension.

When the reviewers open the email attachment, Acrobat opens the PDF file, along with a Commenting toolbar and instructions on how to complete the review. The types of comments that can be added include notes, text edits, and stamps. You can even create custom stamps. For specialized commenting tools, such as clouds, arrows, text boxes, and file attachments, reviewers can open the Advanced Commenting toolbar.

After reviewers finish adding comments, they simply click the Send Comments button on the Commenting toolbar. When you receive an email with a reviewer's comments attached, opening the file attachment automatically imports the comments into the original PDF file (opposite).

When you have all of the reviewers' comments, use the Comments List to sort, filter, summarize, and print the comments. You can even track reviews that you've started or are participating in by using the Review Tracker, an especially useful feature if you often have multiple reviews going simultaneously.

For more information on email-based reviews, see "Setting up an email-based review" in Complete Acrobat 6.0 Help.
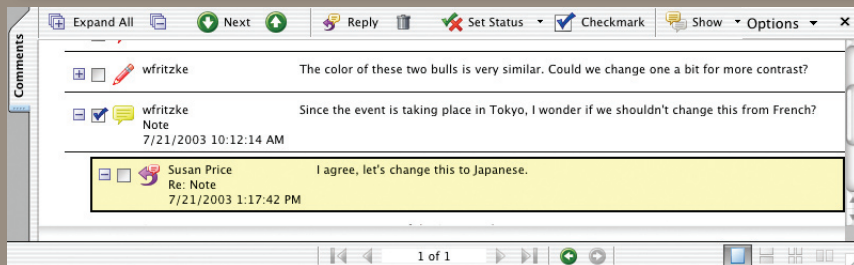
Reviewing with Adobe Reader and Acrobat 5.0

All reviewers must have Acrobat 6.0 or later to participate in an email-based review. If some of the reviewers have Adobe Reader® or an older version of Acrobat, send them the PDF file as a regular email attachment by choosing File > Email. If reviewers have Acrobat 4.0 or Acrobat Reader 4.0, you may also want to save the file so it is compatible with these older versions. Choose File > Reduce File Size, choose Compatible With 4.0 And later, and then save the file.

Reviewers who have an older version of Acrobat can add comments to the file, export the comments (so they can send you only their comments and not the entire PDF file), and mail the comments-only file back to you. You can then incorporate their comments into the original PDF file by choosing Document > Import Comments, and choosing the correct file.

Reviewers who have a version of Adobe Reader can view the PDF document, but they cannot add comments directly to the file. They can print the document to add comments to the hard copy, or they can send comments back in an email message.
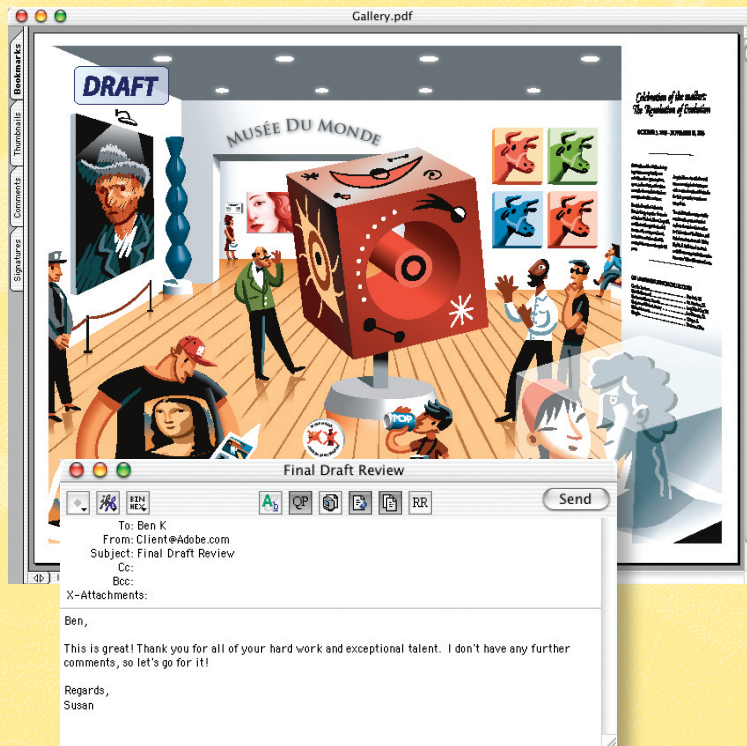
Creating three-dimensional elements

After receiving approval on his comp, Ben began by drawing the gallery scene in Illustrator CS. He used the Pen tool, shape tools, Pathfinder palette, and Transform palette (all traditional features in Illustrator) to lay out the gallery architecture and create many of the figures. He also employed the new 3D effects to speed up the process of drawing the three-dimensional elements in the gallery.

The 3D effects in Illustrator enable you to create 3D objects from 2D artwork. You can control the appearance of 3D objects with lighting, shading, rotation, and other properties. You can also map artwork onto each surface of a 3D object. And because the effect is live, you can make changes easily at any time without affecting the object's 3D appearance.

Here's how you can create a 3D object like the one Ben created at the center of the gallery:

Step 1

Step 1: To create a 3D object, you first need a 2D shape. Ben created a compound shape from a rectangle and two concentric circles. In the Pathfinder palette, he set the outer circle to Subtract From Shape Area and the inner circle to Add To Shape Area.

Step 2

Step 2: Now you're ready to apply a 3D effect. Choose Effect > 3D > Extrude And Bevel. In the Extrude Depth text box, enter a number to set the depth of the box. Ben selected the Cap On option to create a solid box.

Step 3: There are several ways to rotate an object in 3D space. For unconstrained rotation, drag a track cube's face. The front of the object is represented by the track cube's blue face, the top and bottom faces are light gray, the side faces are medium gray, and the back face is dark gray. You can also choose a preset position from the Position menu, or you can enter a value between –180 and 180 in the text boxes for the horizontal (x) axis, vertical (y) axis, and depth (z) axis.
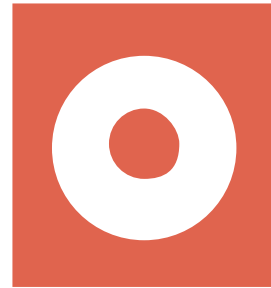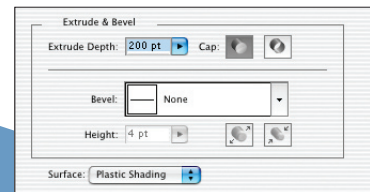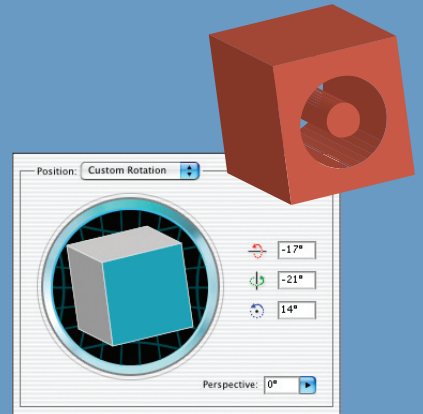
Step 3

▶

Step 4: By changing the surface properties of a 3D object, you can create a wide variety of appearances, from dull and unshaded matte surfaces to glossy and high-lighted surfaces that look like plastic. You can also dramatically change the appearance of a 3D object by adjusting its lighting. For example, you can add lights, vary the light intensity, change the shading color, and move lights around the object.

To view all the Surface options, click More Options. Ben selected the Diffuse Shading option and added another light to the lighting sphere.

Step 5: Every 3D object is composed of multiple faces. In Ben's illustration, the compound shape became an object with ten faces. He then mapped a variety of artwork onto the visible surfaces of the cube.

To map artwork onto a 3D object, click Map Art. Use the Surface arrows to select the surface you want to work with. (A light gray color marks surfaces that are currently visible; a dark gray color marks surfaces that are hidden by the object's current position.) Then, choose the artwork you want to map from the Symbol menu. You can adjust the position of the artwork by dragging it, and you can scale the artwork by dragging a corner handle. After you map the artwork, click OK. Click OK again to render the 3D object.

This technique is just one example of the kind of artwork you can create by using the 3D effects. Ben also used 3D effects to create the glass case in the foreground, the sculpture in the background, the base of the central sculpture, and the soda can. For complete information on creating 3D objects, see Illustrator Help.
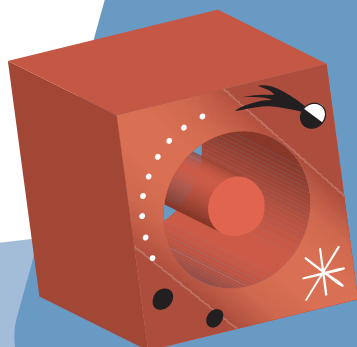
Step 5

Important: In order to map 2D artwork to a 3D object, the artwork must be stored in the Symbols palette . If you need to go back and create symbols, simply click OK to close the 3D Extrude And Bevel dialog box. After you create the symbols, reselect the 3D object, and double-click the Extrude And Bevel effect in the Appearance palette

Adding transparency

Ben used a variety of transparency features in his illustration. To make the glass case appear transparent so the statue was visible, he first selected the glass case object, and then he reduced its opacity in the Transparency palette.

The Transparency palette is your gateway to controlling the opacity of selected artwork. In addition to the Opacity option, the Transparency palette lets you choose a blending mode (which determines how the colors of selected objects blend with those of underlying objects), isolate blending (which prevents blending modes applied to objects within a group from being applied to objects beneath the group), and create knockout groups (where the objects in a group visually block the underlying objects).

Effects such as drop shadows, feathering, blurs, and glows also fall into the category of transparency features. It's important to realize that using these effects adds transparency to artwork because transparency has an impact on how you save and print a file. Ben used the Drop Shadow effect on the *Musée du Monde* text and on the sculpture in the background. He also applied the Gaussian Blur effect to the ceiling lights.
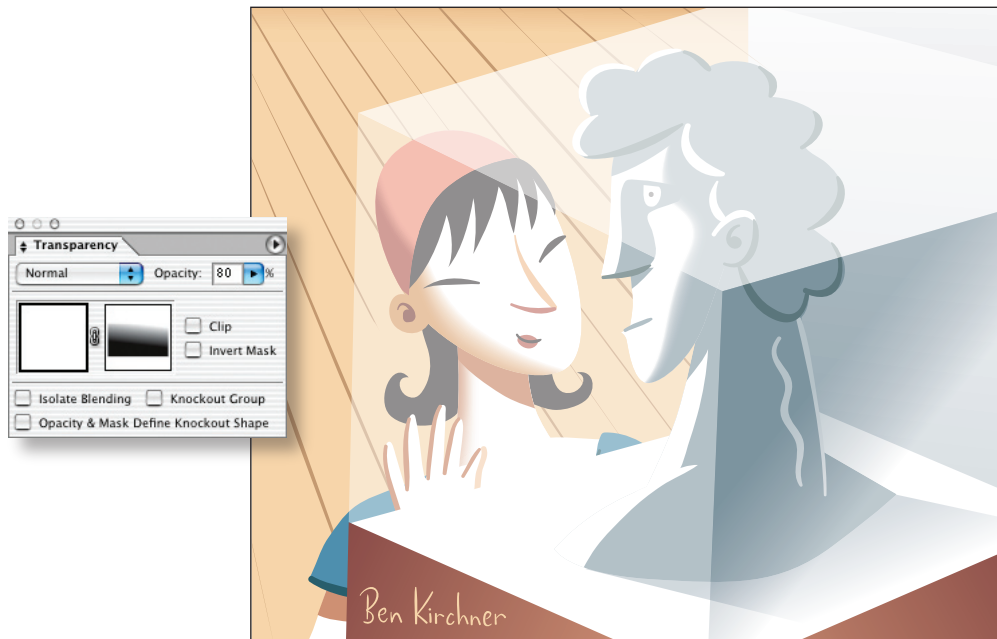
Introduction to transparency

The real world is made up of objects that are either transparent (like clear glass), semi-opaque (like tinted glass), or opaque (non-transparent, like granite). Things are similar in the digital world. Adobe Creative Suite lets you create objects that are transparent, semi-opaque, or opaque, but it also has options that aren't possible in the real world. For example, you can specify the opacity of virtually any object—from totally opaque to totally transparent—and you can change the appearance of objects by applying transparency effects, such as blending, soft drop shadows, and feathered edges, that fade smoothly into whatever lies beneath.

Opaque beginnings

For many designers, creating transparent objects is a relatively new option. In the early days of desktop publishing, illustration and page layout applications let users create only opaque objects. Special effects such as transparent overlays and soft drop shadows required a dedicated image-editing application like Photoshop, which at the time required page layout artists to flatten transparency and export files in non-native formats. Today, Adobe Creative Suite offers integrated transparency features for print and Web publishing.

Clear benefits

The transparency features that are now native in Adobe Creative Suite provide several benefits to designers and publishers, including the following:

• Better-looking publications. The option to easily create transparency effects, such as soft drop shadows, feathered edges, and layered graphics that blend into one another, gives designers unprecedented creative freedom. Designers can use transparency effects to blend text with pictures, pictures with pictures, anything with anything. The possibilities are endless.

• One-stop, one-step transparency. Instead of having to create—and manage—a separate file for every transparency effect, designers can create a single document with as many transparency effects as they want. This "one program, one file" approach makes it easy for designers and their clients to make changes whenever they want. Because all design elements can be contained in a single file, even last-minute changes to transparency effects are quick and easy.

• Flexible workflows. The option to use any of several applications to create transparency effects opens up many workflow possibilities. Use Photoshop or Illustrator to create ready-for-press graphics with transparency effects, or import Photoshop- or Illustrator-generated graphics that include live transparency into InDesign layouts. Then, use the transparency features in InDesign to apply transparency effects to placed graphics, in addition to native InDesign objects.

Making transparency work for you

The early days of transparency weren't problem-free, and pioneers occasionally endured the tribulations of a technology in its infancy. The good news is that Adobe has been listening to feedback and we've learned. We provide a variety of resources to show you how you can make transparency work for you.

Learn more

For information on specific transparency features, search for transparency topics in each application's Help. For tips and tutorials on using transparency, go to the Illustrator or InDesign Expert Center on Adobe Studio (http://studio.adobe.com/), and click the Masks and Transparency link.

Placing text created in InDesign as the front-most object
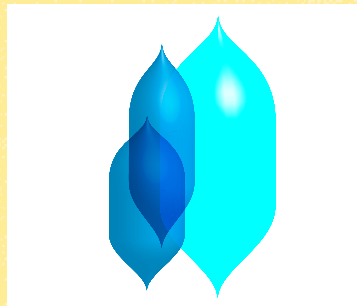
Placing an Illustrator graphic as the middle object in the stacking order and applying blending modes
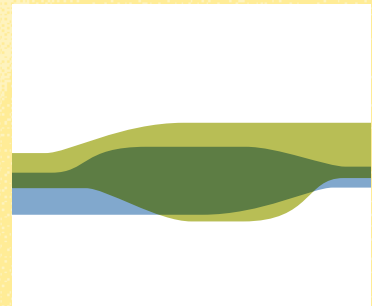
Placing shapes created in InDesign at the bottom of the stacking order

Applying transparency effects among the three layers

Original symbol

Using the Symbol Stainer tool to change the
color of symbol instances

Drawing with symbols and scribbles
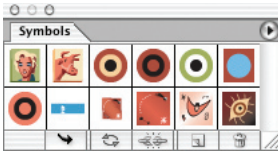
Symbols and the Scribble effect are two additional features that Ben used in his illustration. Symbols, which were introduced in Illustrator 10, can save you time and greatly reduce file size. A *symbol* is an art object that you can reuse in a document. For example, Ben created a symbol of the cow painting, and then he added *instances* of that symbol multiple times to the illustration. Because symbol instances are linked to the symbol in the Symbols palette, you can't edit them as you do other artwork. However, Illustrator provides a variety of *symbolism tools* (such as the Symbol Sprayer tool, Symbol Sizer tool, and Symbol Stainer tool) to help you add and edit symbol instances.

In order to change the color of the cow instances, Ben selected the cow symbol from the Symbols palette and dragged it to the art board. Then he duplicated it three times. After the cow symbols were on the art board, Ben selected the Symbol Stainer tool and a color from the Swatches palette. Then, all he had to do was click on a cow to change its color.

The Scribble effect is new in Illustrator CS and is great for making vector artwork look loose and hand-drawn, for creating scratchboard-like illustrations, for adding cross-hatching to a design, and for creating animated wiggly lines. Ben applied this effect to add a hand-drawn look to the Van Gogh image. First, he drew a simple illustration by using the Pen tool. Then, he chose Effect > Stylize > Scribble, and set custom Scribble options. Illustrator comes with a variety of preset settings, so you can easily test out different variations.

Original artwork

Applying the Scribble effect to each filled
shape

Reviewing and saving the final illustration

After Ben completed the illustration, he again saved the Illustrator file as a small Adobe PDF file, and then he started a new email-based review in Acrobat 6.0 Professional. We sent him back a few comments, and he prepared the file for output.

When artwork contains transparency (as this illustration does), you need to take several important measures to ensure that the artwork prints correctly:

• Specify the CMYK color mode (File > Document Color Mode > CMYK Color).

• If you're working in Illustrator, check the output resolution of the document (Effects > Document Raster Effects Settings). Medium (150 ppi) is the typical setting for proof printing, whereas High (300 ppi) is appropriate for high-resolution output.

• Use the Flattener Preview palette to determine which areas will be affected by transparency. Illustrator and InDesign come with a variety of Flattener Presets, all of which make getting great output easier, faster, and more reliable. You may also want to speak with your service provider to ensure that you've selected the proper flattening settings.

The Flattener Preview palette is common to Illustrator CS, InDesign CS, and Acrobat 6.0 Professional. For more information on setting flattening options, see each application's Help.

• Print a proof to identify potential printing problems before you send the final document to your service provider. You can set flattening and overprinting options in the Advanced section of the Print dialog box.

We planned to use Ben's illustration in an InDesign layout, so he saved it in native Illustrator (AI) format. This format ensures that transparency is preserved and that we can make changes to the file if necessary. Adobe PDF 1.4 and 1.5 formats also preserve transparency—just make sure to select the Preserve Illustrator Editing Capabilities option.

Design tip: Illustrator comes with a wide variety of premade symbols that you can access through symbol libraries. To view a catalog of these symbols, choose Help > Welcome Screen, and click Cool Extras.

Saving and exporting files with transparency

Whenever possible, you should use file formats that preserve live transparency—including native formats for Illustrator CS and InDesign CS, as well as Adobe PDF 1.4 and Adobe PDF 1.5—when you create graphic files for placement in other documents. Saving files in native formats provides several advantages over the other file format options:

• Greater control at print time. Using native file formats gives you control over the flattener and resolution settings up to the time you print, save, or export a job in a non-native file format (such as PostScript®).

• Reduced file overhead. By saving a single native version of a graphic instead of multiple exported TIFF or EPS files, you reduce the number of files you have to track, and you also reduce the needed disk space to store them.

• Easy editability. InDesign allows you to link directly to native Illustrator files and Adobe PDF files, allowing you to preserve live transparency throughout the page layout workflow. If you need to modify a native Illustrator graphic, you can simply open the file in Illustrator and make the changes. (You can easily open the native Illustrator file from within InDesign by selecting it in the Links palette, and then choosing Edit Original from the palette menu.) Other formats flatten Illustrator objects, making them uneditable. This outcome forces you to open the file in Illustrator, make the changes, export and flatten the file again, and finally relink the placed graphic in InDesign. When you modify a placed, native Illustrator graphic, all instances of the graphic in InDesign documents are updated. When it's time to print the finished InDesign document, the printer can flatten all transparency at once by using the flattener controls in InDesign.

Remember, when you export a document (including a Photoshop, Illustrator, or InDesign document) in any file format that flattens transparency, the document is flattened in the same way that it's rasterized when printed, and you lose the ability to edit the original objects.

Exporting Illustrator CS files with transparency

If you intend to use an Illustrator graphic in another Illustrator document or in another Adobe application, such as InDesign or Photoshop, you have the option to save the Illustrator graphic as a native Illustrator (AI), EPS, or PDF file, or you can export a native Photoshop (PSD) file: Choose File > Save or File > Save As in Illustrator; choose File > Export in Photoshop.

If you use Illustrator graphics in page-layout applications that can't handle transparency, you should specify flattening settings and save transparent artwork in Adobe PDF 1.3 format or Illustrator EPS format, especially if spot colors are involved and you intend to print separations. Currently, InDesign is the only page-layout application that can interpret unflattened, live transparency in native Illustrator files and in PDF 1.4 and 1.5 files. PDF 1.3 and Illustrator EPS are the only flattened file formats that can be exported from Illustrator with spot color plates preserved.

Exporting InDesign CS files with transparency

If you want to use an InDesign document in another InDesign layout or another application, such as Illustrator or Photoshop, you can export it to Adobe PDF or EPS. You can also use the Print dialog box to create a PostScript file that can be converted to Adobe PDF with Acrobat. Choose File > Save or File > Save As to save a native InDesign document (or template); choose File > Export to save it as a PDF or an EPS file; choose File > Print to create a PostScript file.

If your service provider uses prepress tools that can't interpret Adobe PDF 1.4 or 1.5 files, you should save InDesign documents that contain transparency as PostScript files or PDF 1.3 files using the High Resolution flattener style, or ask your printer for their recommended flattener settings. PostScript and PDF 1.3 files created in this manner in InDesign provide high-quality results, preserve overprinting and spot colors where possible, and separate correctly.

Service providers often prefer to receive files in certain formats. When you give files to a provider for output, make sure that you let them know if transparency is involved. If the provider doesn't have experience processing files with transparency, have them contact Adobe Technical Support or the Adobe Solutions Network (http://partners.adobe.com/asn/main.html) to receive free training materials and other useful resources.

Learn more

For information on saving and exporting artwork with transparency, check out "Saving and Exporting Artwork" in Illustrator Help and "Working with Transparency" in InDesign Help. For tips and tutorials on using transparency, go to the Illustrator or InDesign Expert Center on Adobe Studio (http://studio.adobe.com/), and click the Masks and Transparency link.

Adobe Illustrator CS

Adobe InDesign CS

place native file

changes save/update

Ben used a variety of transparency features in his illustration. To make the glass case transparent so the stature was visible, he first selected the glass case object, and then reduced its Opacity in the Transparency palette. He used the same technique to create the light beam over the Van Gogh painting.

Linking to native Illustrator and Adobe PDF files allows you to preserve live transparency throughout the page-layout workflow

Highlighted features:
• Story Editor, nested styles, stroke style editor, placed image editing (InDesign)
• Photomerge® (Photoshop)
• Project file management (Version Cue)

PROJECT

3

Creating a **Brochure**

We created our multi-page brochure, actually an event guide, using most areas of Adobe Creative Suite. While the page layout was designed in InDesign CS, the event guide includes native files from Photoshop CS and Illustrator CS. As you read through this project, you'll see how easy it is to import and edit images of various types, including images that have clipping paths, non-square pixels, and spot colors.

In this project, you'll also find more extensive information about Adobe typography, color management, and Photomerge, a handy feature that lets you create a panoramic image from several photographs.

Getting started

Before starting to work, we first created a Version Cue project from InDesign CS. The Version Cue features of Adobe Creative Suite let us create and manage file versions, share comments, and keep track of who was working on a file. Using Version Cue ensured that no one accidently wrote over the changes of someone else. At the same time, anyone could work on the most recent version or any previous version of a file, regardless of whether someone else currently had the file open.

After we created our Version Cue project, we added all of our existing source files to it, and we saved all new files to the Version Cue project during the course of creating the brochure. For more information on getting started with Version Cue, see "File versioning and collaboration" on page 16.

Next, we set up the color management system. This step allowed InDesign to color-manage the entire file, including placed artwork, during the design phase and through the print process. In the Color Settings dialog box, we enabled Color Management and then chose North America General Purpose Defaults from the Settings menu. In the Color Management panel of the Print dialog box, we chose our printer's profile, U.S. Web Uncoated v2. For more information on setting up color management, see "Color management basics" on page 48.

Creating the comp

Our next step was to mock up the page layouts. To provide an overview of the different parts of the brochure, we created a comp (opposite) for the front cover and for each unique page inside the brochure.

Here are some of the things we did to create the comp:

• Set up page guides and grids on master pages to help with object placement.

• Set up paragraph styles for all of the type elements.

• Created placeholder text and graphics frames to experiment with layouts.

• Linked text frames and filled them with placeholder text to establish word count.

• Inserted placeholder graphics to give our client a better idea of the visual look and feel of the brochure.

• Set up a color palette including mixed ink swatches.

aesthetics
> Design Forum

30 February 2015
Tokyo, Japan

Technology
Lifestyle
Design

The idea of technology as no more than a tool is obsolete. The practice of design as artful function is limited. The belief that our lifestyles can be defined independent of the objects in our lives has never been more false than now.

Technology, lifestyle, and design are intertwined today as never before.

We need a new creative principle that brings it all together for both designers and consumers, a new philosophy of style for making and using the products of design that fill our lives. We seek a new way of designing with technology today that will set the terms for tomorrow's lifestyles.

We need the new couture. The new chic. We're after the innovation of taste. If art has its aesthetics, give us Aesthetics.

Come help define this new movement. At Aesthetics you will meet the most forward-thinking practitioners of digital, graphic, fashion, furniture and industrial design. You will see pitch-perfect design and take part in exciting cross-disciplinary workshops that rewrite the rules of collaboration. You will be in the vanguard of a design revolution.

Speaker
> Rinaldo Di Fiore, DIF Industriale

Data-processing Using Technology to
Make Art for Life's Sake

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Color management basics

Producing consistent color can be tricky. Colors in a document can look different when viewed on different monitors, when printed on a desktop printer, or when printed by a print service provider. To produce consistent color across different devices, it helps to use a color management system, such as that included in Adobe Creative Suite.

Some basic terms

When you work with a color management system, it's helpful to be familiar with a few key terms:

Color model Describes the colors we see and work with. Each color model, such as RGB, CMYK, or Lab to name a few, represents a different method for describing and classifying color.

Color space Defines a specific gamut (range) of colors within a color model. For example, within the RGB color model are a number of color spaces: Adobe RGB, sRGB, and Apple RGB.

Working space Defines the color space in which you edit a document.

Profile Describes the color space of a device or document. A color management system needs a separate profile for each device and needs a profile embedded in a document.

Color reference Enables the color management system to identify the colors in a color space. These absolute colors can then be mapped to the same or closest matching colors in another color space. The color management system in Adobe Creative Suite uses Lab for its color reference.

Color Management Module (CMM) Performs the actual conversion of color values in one color space to the same or similar color values in another color space. The default CMM for Adobe Creative Suite is *Adobe Color Engine (ACE)*.

Rendering intent Determines how a color management system handles color conversion from one color space to another. Rendering intents are especially useful for converting images with out-of-gamut colors.

How color management works

A color management system reconciles the differences between the color spaces of different devices. It translates the RGB or CMYK values in a document so that the colors are represented as consistently as possible on different devices.

When you open a document in a suite application, the color management system reads the embedded profile. The profile describes the color space of the document so that the color management system can interpret the color values in the document. If the document contains images from a camera or scanner, the color management system has the camera's or scanner's profile in addition to the embedded profile to interpret the color values in the document. By using a color reference, the color management system then identifies all the colors in the document. Using the monitor's profile, the color management system translates the document's actual colors into the color space of the monitor so that the colors are properly displayed.

When it comes time to print the document, the color management system references the printer's profile so that the color values in the document successfully convert to the printer's color space. Inevitably, there are colors that aren't within the gamut of the printer. You can determine how the color management system handles the color conversion of out-of-gamut colors by specifying a rendering intent.

Producing consistent color with a desktop printer

By using a color-managed workflow, you can control the appearance of colors in a document so that they remain the same or similar when the document is printed on a desktop printer. Here's what you need to do:
• Set up your devices for color management by calibrating your monitor and by creating or installing profiles for each device in the workflow.
• Set up color management and synchronize the color settings among Photoshop CS, Illustrator CS, Acrobat 6.0 Professional, and InDesign CS.
• Edit the document.
• (Optional) Soft proof the document.
• (Optional) Use Print with Preview.
• Set printer options.

Producing consistent color for output to a press

To produce consistent color when sending documents to a press, here's what you need to do:
• Set up your devices for color management.
• Set up color management and synchronize the color settings among Photoshop, Illustrator, Acrobat 6.0 Professional, and InDesign.
• Edit the document.
• (Optional) Soft proof the document.

• (Optional) Work entirely in RGB mode if the service provider has a color management system that can read the profile in your RGB file and make the proper conversion to CMYK.
• (Optional) Convert to CMYK.

Producing consistent color for the Web

Keeping colors consistent in images for the Web is a challenge. You have control over how images appear on your monitor, but not on other monitors. In addition, most Web browsers don't recognize a document's embedded profile, and they simply send the raw RGB values to the monitor. Without a profile, the color management system must guess what colors a document's RGB values represent. Here are a few things you can do to keep the colors as consistent as possible in Web images:
• Set up your monitor for a color-managed workflow.
• Set up color management throughout Adobe Creative Suite.
• (Optional) Convert the document to sRGB color space, which represents the profile of many monitors.
• Save or package the document for the Web.

Learn more

To learn more about color management in Adobe Creative Suite, see "Producing Consistent Color" in any suite application's Help.

Some of these elements we used in the final brochure and some were obviously for comping purposes only. If you set up a file that you expect to reuse for future projects—maybe a sales catalog that gets updated every month—you'll want to save the file as a template so you don't have to start from the beginning every time. For more information, see "Creating and opening document templates" in InDesign Help.

Reviewing the comp

To decide on the final design to show our clients, we used the Versions command in Version Cue to quickly review thumbnails of the different versions we had created. We selected each of our favorites in the Versions dialog box and clicked View Version so we could view them side by side. After we settled on a design we liked, we were ready for the first review cycle. First, we exported the InDesign file to Adobe PDF. Since the file would be emailed, we created a custom PDF preset to create as small a file size as possible, similar to the PDF preset we created in Illustrator CS for Project 2 (see the steps on page 31). We then set up an email-based review in Acrobat 6.0 Professional, as described on page 32.

If all those involved in the review have Acrobat 6.0 Professional and a Windows computer, you may want to set up a browser-based review instead. This type of review allows reviewers to see and respond to each other's comments during the review cycle. For more information, see "Setting up a browser-based review" in Complete Acrobat 6.0 Help.

Creating the speaker article

To create the background of the speaker page, we created one free-form shape in InDesign CS, and then we duplicated it several times, changing the color and modifying the shape slightly on each object. We applied various levels of opacity to the shapes, from 10% for the bottom object to 40% for the top object. We then placed the two face images from Photoshop CS and applied 70% opacity to the larger underlying image and 100% opacity to the top image.

The smaller article images are also imported Photoshop files. The chair contains both transparency and soft edges, while the car is from a video image that includes clipping paths and non-square pixels. The tight integration between InDesign and Photoshop made it easy for us not only to import these complex images, but also to edit them as necessary. You can make some changes, such as adjusting opacity, adding borders, and skewing or cropping

Productivity tip: In the past, importing video clips meant doing a lot of manual adjustment of the ratio for the image to appear correctly. Now, these adjustments are done for you automatically, so importing a video image is as easy as importing any other image.

an image, directly in InDesign. For example, the car image included here is actually a small piece of a much larger image that we simply cropped in InDesign. We then filled the frame with a new background color.

To make more extensive changes to a placed image, select the image in the Links palette, and then choose Edit Original from the Links palette menu. When you are done, choose Update Link from the Links palette menu so that the changes appear in the InDesign file. InDesign maintains any changes made to the file from within InDesign, such as a skew or crop, even after the original file is edited.

The copywriter created the text for the design speaker article directly in InDesign. The new Story Editor made this task easy. Major text revisions are quicker and simpler to make in Story Editor, where the focus is on the text, not its appearance. Navigating through stories is easy because you don't have to change pages or views to see all of the story text.

Productivity tip: For efficient printing, only the data for the visible parts of cropped or masked images is sent when you output the document. However, you can save disk space and RAM if you crop or mask images to their desired shapes and sizes before importing them into a document.

Original placed image

Original image + rotation

Edited image + retained rotation
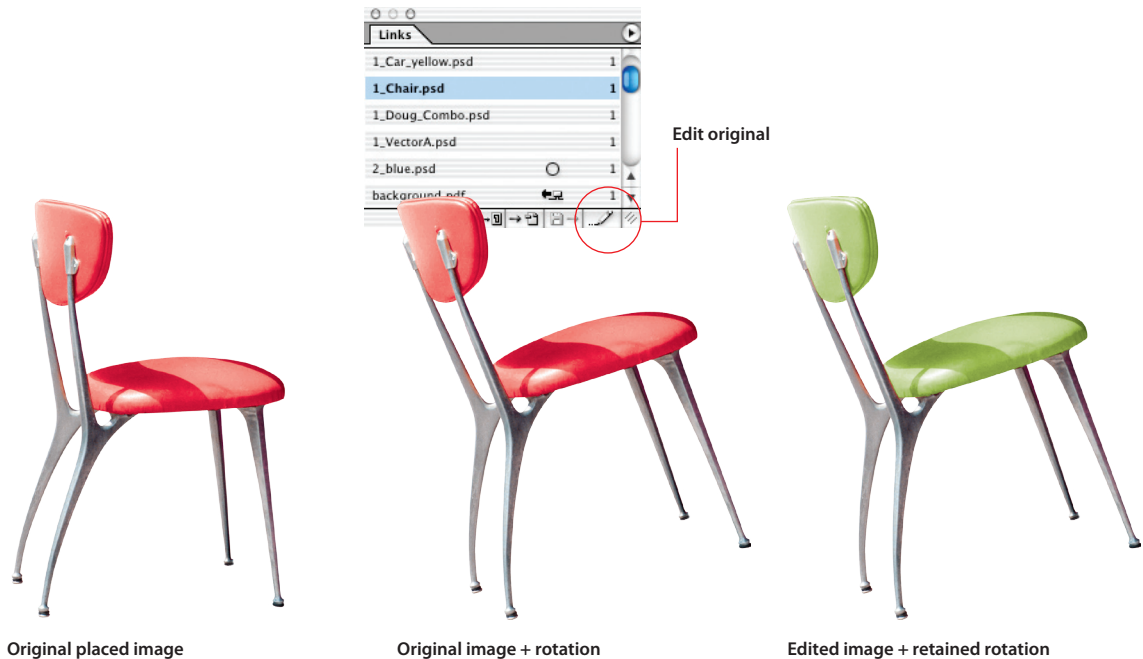
To work with the Story Editor, you first create frames for the text. In this case, we already had frames filled with placeholder text. Move the cursor into one of the frames, or select a frame, and then choose Edit > Edit In Story Editor. You can add paragraph and character styles, find and change text, spell check, and perform other common word-processing tasks from within the Story Editor. For more information on using the Story Editor, see "About the Story Editor" in InDesign Help.

You could also easily create the text in another application and place it into an existing text frame. For example, if you have an article written in Microsoft® Word and you want to use it in an InDesign document, simply place the text in InDesign. Make sure that you check Show Import Options in the Place dialog box. You can then choose to import the text without the Word formatting. Importing text without the formatting makes it easier to apply the correct styles in InDesign. Otherwise, the Word styles are imported into InDesign. For more information on placing text in InDesign, see "Adding text to a document" in InDesign Help.

Creating the Renga workshop page spread

We created these pages primarily in InDesign CS, with the wireframe and colored bubbles imported from Illustrator CS. For the background images, we created a few free-form objects in InDesign using the Pen tool, filled them, and set the opacity between 10% and 40%. We then applied a 1-point feathering with diffuse corners to each object.

For the foreground bubbles with text, we started by creating one object in InDesign, to which we added a drop shadow. For the shadow, we applied the Multiply mode, set the opacity to 40%, and set the x and y offsets to 5 points. We also set the blur to 5 points. We then duplicated this bubble several times and adjusted the size and opacity of each object. Finally, we added the text in separate frames and then grouped each bubble and corresponding text frame so we could easily adjust the page layout.
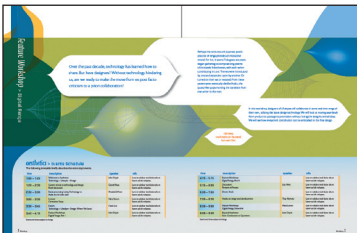
For the 3D bubbles, we applied the 3D Revolve effect to two open paths created in Illustrator. To one of the resulting 3D objects, we applied the Wireframe surface effect. To the other, we applied the Plastic Shading surface effect. We then placed these objects into our InDesign layout. For more information on creating 3D objects, see "Creating three-dimensional elements" on page 35.

One of the new features in InDesign is the ability to add running headers and footers to tables. We took advantage of this capability when creating the Renga workshop timetable. Here's what we did:
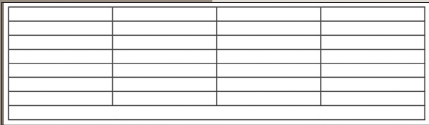
Step 1: First, we created a four-column table in a frame at the bottom of the left-facing page. We linked the table to a similar frame on the right-facing page.

Step 2: To display the same information at the top and bottom of the table in each frame, we created a running header and footer. For the footer, we merged the cells.
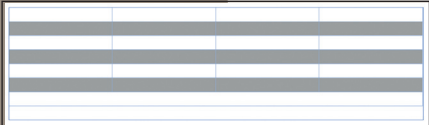
Step 3: For the table design, we selected the entire table (choose Table > Select > Table), and then we removed the strokes by using the Tool palette. If you can't see the table outline after removing the strokes, choose View > Show Frame Edges.

Step 4: In the Fills tab of the Table Options dialog box, we set up an alternating pattern of every other row. For the first alternating pattern, we used a black 40% tint. For the second alternating pattern, we selected None.

Step 5: To finish the design, we selected all the body rows in the table (choose Table > Select > Body Rows), and then we used the Strokes and Fills tab of the Cell Options dialog box to apply the triple line style. We deselected the horizontal lines in the preview grid so that the style affected only the column lines. Then, we added a yellow, four-point, Triple style line. These lines are the same color as the text in the header.

Step 2

Step 4

Step 5

Creating the Tokyo city guide

The Tokyo city guide employs two great new features of InDesign CS: the ability to create and save custom stroke styles and the ability to create nested text styles. But first, we started by importing an image from Photoshop CS as the background for both pages of the spread. We then imported several images from both Photoshop CS and Illustrator CS.

After placing all the images, we rounded the frame corners and sheared the frames in InDesign. We were then ready to apply custom strokes to the borders of each frame. When you create a custom stroke style in InDesign, you name the style, and then you set the various line options, such as line type, pattern and pattern length, color, and stroke weight. You can even position the stroke elements manually in the ruler window to create a randomized look.

After you save a stroke style, it becomes available for use not only from the Stroke palette, but also from within many dialog boxes in InDesign. For example, you might create a custom stroke for use as an underline or paragraph rule and then choose that stroke from the Type menu in the Table Options dialog box when you format a new table. Custom stroke styles can also be saved and loaded into other documents. For more information on creating custom strokes, see "Defining custom stroke styles" in InDesign Help.

Next, we worked on the formatting for the Tokyo city guide text. It was easy to create the unique numbering and blue headings with yellow underlines for each entry in the table. Rather than manually change the formatting for each word, we used the new nested styles feature in InDesign to quickly apply the formatting to the beginning of every paragraph. Here's what we did:

Productivity tip: You can now import duotone PSD files that contain spot colors directly into InDesign without converting them to EPS first.

Step 1: Create a character style that includes the font, color, and wavy line attributes for the numbering. To do this, click the New Character Style button in the Character Styles palette. Select Basic Character Formats on the left, and then specify the font appearance. We used an 18-point compressed font. Next, select Character Color, and then choose the color you want. Select Underline Options, select Underline On, choose Wavy for Type, and specify a 2-point weight and a 2.5-point offset. Choose the same color you used for the character color. Finally, type a style name, and then click OK.

Step 2: Create a character style that includes the font, color, and dotted line attributes for the run-in head. To do this, click the New Character Style button, and then select Basic Character Formats. For the font appearance, we used an 8-point font that differs from the paragraph font. For Chararcter Color, choose blue. For Underline Options, select Underline On, choose Dotted for Type, and specify a 1.5-point weight and a 2-point offset. Choose the same color you used for the number character style. Finally, name the style.

Step 3: In the Control palette at the top of the work area, click the Paragraph icon to display the paragraph style options. Choose Drop Caps and Nested Styles from the Control palette menu, and click New Nested Style. In the first box under Nested Styles, select the number character style you just created. Select Through 1 in the next two boxes, and select Words in the last box. This setting applies the character style through the first white space in the paragraph. Click New Nested Style again, and then choose the run-in character style. Choose Through 1 in the next two boxes, and then type a colon in the last box. This setting applies the next nested character style through the first colon. Click OK. To hang the numbers to the left of the paragraph, create a hanging indent: In the Control palette, type **1p6** for Left Indent, and then type **-1p6** for First Line Indent.

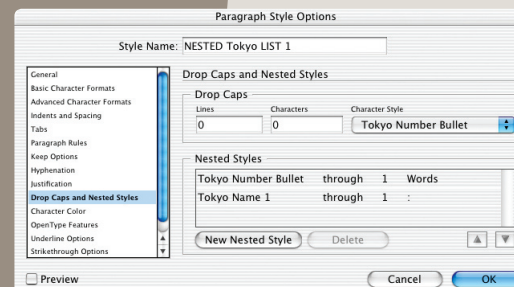**Step 4:** With the cursor in the paragraph where you just applied the nested style, create a new paragraph style. Choose New Paragraph Style from the Paragraph Styles palette. This command creates a new paragraph style based on the formatting of the current paragraph. The nested style formatting is included automatically in the paragraph style. Double-click the new style to open the Paragraph Style Options dialog box, and name the style. Select Drop Caps and Nested Styles from the list on the left. (You can see that the nested style formatting is included.) At this point, you can apply any additional paragraph formatting you want, such as changing the font for the paragraph text, adding spacing above the paragraphs, and so on. You can now apply the paragraph style to quickly update the formatting of the remaining paragraphs on the page.

Character Style Options

Style Name: Tokyo Number Bullet

General
Basic Character Formats
Advanced Character Formats
Character Color
OpenType Features
Underline Options
Strikethrough Options

Underline Options
Options
☑ Underline On
Weight:
Offset:
Type: ～～
Color: ☐ (Text Color)   Tint:
⊟ Overprint Stroke
Gap Color: Gap Tint
⊟ Overprint Gap

☐ Preview   Cancel   OK

Step 1

Tsukiji Central Fish Market

Step 2

Paragraph Style Options

Style Name: NESTED Tokyo LIST 1

General
Basic Character Formats
Advanced Character Formats
Indents and Spacing
Tabs
Paragraph Rules
Keep Options
Hyphenation
Justification
Drop Caps and Nested Styles
Character Color
OpenType Features
Underline Options
Strikethrough Options

Drop Caps and Nested Styles
Drop Caps
Lines   Characters   Character Style
0   0   Tokyo Number Bullet

Nested Styles
Tokyo Number Bullet   through   1   Words
Tokyo Name 1   through   1   :

New Nested Style   Delete   ▲ ▼

☐ Preview   Cancel   OK

Typography

Adobe has always set the standard for typographical excellence, and Adobe Creative Suite raises the bar even higher. Illustrator CS, InDesign CS, and Photoshop CS all share the same type engine, meaning you can get great-looking type no matter which suite application you work in. Here are just a few type features that will save you time and help you produce exquisite, expressive typography.

Character and Paragraph palettes

The Character and Paragraph palettes are the primary typesetting tools in Illustrator, InDesign, and Photoshop. These palettes provide a host of formatting options—from font, size, leading, kerning, and tracking to alignment, justification, and indentation. Best of all, these palettes have a similar look and feel in the different applications, so you can easily transfer your typesetting knowledge across applications.

Superior text composition

The Every-line Composer (Adobe's unique composition engine) saves you the time and effort of fine-tuning line breaks by hand. The main goal in setting longer runs of text is to pro-duce the most elegant line breaks you can with minimal hyphenation, consistent word and letter spacing, and no distracting rivers of white space flowing from line to line. The Every-line Composer automates this process by examining all of the text in an area to determine the best combination of line breaks across the entire run. If, however, you prefer that your text be composed on a line-by-line basis, you can switch to the Single-line Compos-er in the Paragraph palette menu.

OpenType features

The OpenType font standard was developed jointly by Adobe and Microsoft, and it brings the advantages of the PostScript Type 1 and TrueType font formats into a new format that takes advantage of Unicode character encoding. OpenType fonts use a single font file for both Windows and Macintosh computers, so you can move files from one platform to another without worrying about font substitution and other problems that cause text to reflow.

When working with an OpenType font, you can automatically substitute alternate glyphs, such as ligatures, small capitals, fractions, and old style proportional figures, in your text. In Illustrator, these options are available in the OpenType palette; in InDesign and Photoshop, these options are in the Character palette menu.

OpenType fonts may include an expanded character set and layout features to provide richer linguistic support and advanced typographic control. Feature-rich OpenType fonts from Adobe with support for central European (CE) languages can be distinguished by the word "Pro," which is part of the font name and appears in application font menus. OpenType fonts that don't contain central European language support are labeled "Standard," and are designated by an "Std" suffix in the fonts' menu names. All OpenType fonts can also be installed and used alongside PostScript Type 1 and TrueType fonts.

 To help you get started using OpenType features, Adobe Creative Suite ships with 100 high-quality OpenType fonts. These include Adobe Garamond Pro, Caslon Pro, Caflisch Script Pro, Warnock Pro (a new typeface that borrows elements from historical lettering disciplines), and Brioso Pro (a calligraphic composition family that retains the immediacy of hand-lettering).

Support for multiple languages

Adobe applications are the standard for design in most countries, and support for file sharing between different language versions has long made it possible to share designs globally. Adobe Creative Suite expands this support with sophisticated tools for editing and formatting text in different languages. For example, you can assign a language to text to control the results of automatic hyphenation and spell-checking. If your artwork includes Chinese, Japanese, or Korean text, turn on the Asian text preference to view a host of additional features, including options for *tsume, tate-chu-yoko, warichuu, mojikumi, and kinsoku shori.*

Learn more

For more information about the type features in Illustrator, InDesign and Photoshop, see each application's Help. For more information on Open Type fonts, go to www.adobe.com/type.

"We carry with us the wonders we seek without us."
—*Sir Thomas Browne*

"We carry with us the wonders we seek without us."
—*Sir Thomas Browne*

Applying Optical Margin Alignment

A ⎯⎯ B ⎯⎯

2. Style:
The ethics behind the aesthetics

3. Design:
Clarity, passion and intelligence

Formatting text with nested styles (A and B)

Where did you purchase the Glockenspiel?

Where did you purchase the Glockenspeil?

Where did you purchase the Glockspeil?

Customizing language dictionaries

Family

Family

Adjusting the space between characters with optical kerning

The Actors Quest

The Actors Quest

**Substituting and adding alternate glyphs in Adobe Garamond Pro**

Creating the panoramic image

The last page of the brochure provides information about the next conference, which will be held in San Francisco. We used the Photomerge command in Photoshop CS to create a panoramic image of the Golden Gate Bridge. The Photomerge command combines several photographs into one continuous image. Here's how we did it:

Step 1: Source photographs play a large role in panoramic compositions. To avoid problems, we made sure that our photographs overlapped by approximately 15% to 40% of the image area. If the overlap is less, Photomerge may not be able to automatically assemble the panorama. We also used a tripod to keep the camera level.

Here are some other things to consider:

• Avoid using the zoom feature of your camera while taking photographs.

• Try not to change your position as you take a series of photographs so the pictures are from the same viewpoint. If you walk to a new position while taking photographs, you'll likely disrupt the continuity of the images. Using the optical viewfinder with the camera held close to the eye helps keep the viewpoint consistent. Or try using a tripod to keep the camera in the same place.

• Avoid using distortion lenses. Lenses, such as fish-eye lenses, that cause noticeable distortion to the image can interfere with Photomerge.

• Avoid using the flash in some pictures and not in others. The advanced blending feature in Photomerge helps smooth out different exposures, but extreme differences make alignment difficult.
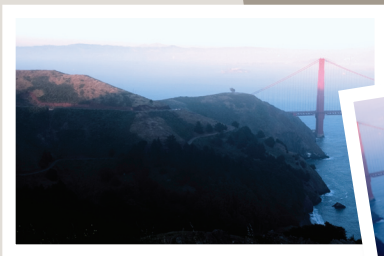
Step 2: After importing the photographs into Photoshop, we selected them in the File Browser. Then, we chose Photomerge from the Automate menu. Photoshop automatically opened the files, opened the Photomerge dialog box, and generated a panoramic composition.

You can also choose File > Automate > Photomerge, and select the files you want to use directly from within the Photomerge dialog box. Using the File Browser, however, can save a lot of time.

Step 3: After Photoshop generated the panorama, we used the Zoom In tool and Hand tool to inspect the alignment of each image. We were satisfied with the composition, so we clicked Save Composition As to save the image.

You can also add, remove, reposition, and rotate images in the Photomerge dialog box and adjust the perspective and exposure of the composition. For more information, see "Creating panoramic images using Photomerge" in Photoshop Help.

Step 4: For the best results, you may want to retouch the image in Photoshop. We also cropped the image and added a lens flare on a duplicate layer.

Reviewing the finished brochure

You'll want to send the document out for review one last time, or possibly several times, as you work to finalize the content. For the final review, you might ask that key reviewers sign off on the document. In Acrobat 6.0 Professional, you can add signature fields to the Adobe PDF document for each reviewer, or the reviewers can create signature fields and sign at the same time when they are finished. Digital signatures give you an easy way to make sure that you have everyone's approval before you send the final file to the printer. In addition, using signatures, along with other security features in Acrobat, such as password-protection, allows you to protect your valuable creative assets.

For more information on digital signatures in Acrobat 6.0 Professional, see "About signing PDF documents" in Complete Acrobat 6.0 Help.

Creating the Adobe PDF file for final output

After the final review of the brochure, we were ready to send the file to the print service provider. First, we used the new Separations Preview palette to view each separation and make sure that objects appeared on the correct plate. We also checked ink coverage to determine whether there were areas where we needed to convert spot colors to process colors to avoid exceeding ink limits. Because the print service provider we worked with wasn't set up to receive native InDesign CS files, we created a high-quality Adobe PDF file to send instead. InDesign includes an export PDF preset—the Press preset—created especially for this purpose. By selecting this preset and then exporting to PDF, we ensured that the service provider would have the highest-possible quality file for producing our brochure. If you aren't sure of the exact hardware or software a service provider might use to create the final output, you could use one of the new PDF/X settings, which allow you to create a very clean PDF file that meets specific standards. This result, in turn, means that the file can be output correctly on a wide variety of equipment.

Unlike our review PDF file, which included a lot of image compression to reduce file size as much as possible, as well as elements to make the file easier to navigate online, this PDF file included high-resolution images and no bookmarks or guides. After saving the PDF file, the Export PDF dialog box appears, so you can make final adjustments. You'll want to go through the set-

tings on each of the panels to make sure that all of the settings are correct for the file and the service provider you work with. For example, we went into the Marks And Bleeds panel and included all printer's marks and specified bleed settings, because the brochure included full-page images with bleeds.

Finally, we opened the Adobe PDF file in Acrobat 6.0 Professional and ran a preflight check to ensure that the file contained all the information necessary for it to print correctly, such as all files and fonts, and that it conformed to specified rules, such as containing no RGB images. You could also preflight the InDesign file before creating the PDF file. For more information, see "About preflight" in Complete Acrobat 6.0 Help or "Performing a preflight check" in InDesign Help.

Highlighted features:
- Layers (Photoshop)
- Slicing, rollovers, optimization, variables (ImageReady)
- Variables (GoLive)
- File versioning and collaboration (Version Cue)

PROJECT

4

Creating a **Web Banner**

Our first Web project—a simple navigational banner—introduces you to some basic cross-product functionality of Adobe Creative Suite in a Web environment. The banner text and graphics were initially created in Photoshop CS. Then, we moved to ImageReady CS to add rollover effects and optimize for the Web. In Project 6, we'll show you how to import the banner into GoLive CS and do the final customization.

In addition to the banner, we show you how to create graphics for a Web site by using *variables.* Variables let you edit graphics in GoLive without changing the Photoshop source files.

home speaker workshop city guide

aesthetica
technology · lifestyle · design

15 May 2004
Tokyo, Japan

» Design Forum

Technology is fast becoming one of the basic ways we encounter the world, both as designers and in our daily lives. Call it a sixth sense.

But is technology driving us or are we able to direct the technology that we use? What might the principles be that guide designers as they work with today's tools to create tomorrow's designs?

If "aesthetics" is the science of the beautiful, "Aesthetica" is the science of the beautifully useful, a new philosophy of taste for making and using the art and objects that fill our lives.

This design forum is a synthesis of forward-looking and forward-thinking design, a fusion of designers from multiple disciplines coming together to prepare and present for the future.

Come develop your sense of click.

Made for
Creativity

Sponsor

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home speaker workshop city guide

aesthetica
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» Rinaldo Di Fiore

Dada-processing: Using Technology to Make Art for Life's Sake

"If design is our deity," suggests Rinaldo Di Fiore, "then technology is the machina ex deus." Over the course of his distinguished career, car designer turned industrial designer turned all-powerful, bullet-stopping Neo in the design world Rinaldo Di Fiore, has made this dialogue between design and technology the central feature of his work and practice.

Di Fiore was born and raised outside of Turin, Italy's automotive epicenter, the son of an itinerant handyman and an amateur sculptor who worked with the industrial scrap his father would collect at job sites. Encouraged by this early exposure to the technical and figurative arts, Di Fiore attended the Politechnico di Milano. Here his talent was swiftly recognized, and upon graduating he went to work in the Bodywork Design Department of ITALODISEGNO with Gianni Guigiano, producing award-winning designs for Fiat, BMW, and Alfa Romeo. Following a steadily

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Feature Workshop

» Digital Renga

Over the past decade, technology has learned how to share. But have designers? Without technology hindering us, are we ready to make the move from ex post facto criticism to a priori collaboration?

Perhaps the centuries-old Japanese poetic practice of renga provides an instructive model. For fun, it seems Tokugawa era poets began gathering to compose long poems of intricately linked verses, with each writer contributing in turn. Themes were introduced by one and expanded upon by another. Or turned on their ear, or restated. From these poems were eventually distilled haiku...

In th...
stripe...
time...
latest...
at mov...

Workshop schedule
(PDF: 25k)

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home speaker workshop city guide

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Tuned in Tokyo

Perhaps no other city on earth revels as much in the spectacle of technology as Tokyo. Nor has any urban landscape embraced technology so fully. In the West, design is often thought of as a...

real to say about living with design. It?s not necessarily a form follows function debate, but maybe a new type of aesthetic reasoning.

So we thought Tokyo would be the ideal host city for this year?s design forum. But we?re not such sticks-in-the-mud as that sounds.

With over a quarter of Japan?s population living within its boundaries, Tokyo, it?s safe to say, has much to offer. It?s a city of mindboggling activity and stolen moments of serenity. Art, fashion, design, industry

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home   speaker   workshop   city guide

Laying out the banner

We started by laying out the banner in Photoshop CS. Photoshop CS and its integrated Web-production application, ImageReady CS, provide many of the same tools, so which application to use is up to you.

First, we created a new RGB image and set up guides to help us align the text and images. Then, we added text for the navigational buttons by using the Type tool. To create a line beneath each word, we created a new layer, selected a rectangular area, and filled the selection with a gradient. (The line will show up when a user rolls over the text on the Web site.) After we created the text and lines, we clicked the Create A New Set button in the Layers palette and dragged all the layers into the layer set.

Next, we created the shape behind the text. We started by using the Pen tool to create the white backdrop to the text. Then, we duplicated the layer, moved it down a few pixels, and applied the Gradient Overlay effect. We placed the background shapes in their own layer set to keep them separate from the elements that will change in the rollover effect (that is, the text and lines). Keeping layers organized is the key to working with rollover effects: Spending a few minutes now to arrange layers in logical groupings saves you time once you move to ImageReady.

When we were finished laying out the banner, we saved a version of the image to a Version Cue project through Photoshop. We added comments to remind us that this version was our initial banner layout. Version Cue lets you search for files based on comments, making it easy to find the correct version of a file.

Reviewing the banner

After we laid out the banner image, we wanted to get approval from our client. Because all of our reviewers had Photoshop, we sent them a native Photoshop (PSD) file, and they added notes by using the Note and Audio Annotation tools. These tools let you add text and audio comments anywhere on a Photoshop image canvas.

Productivity tip: The Pen tool in Photoshop works just like the Pen tools in Illustrator and InDesign, so you can easily transfer your vector drawing skills among applications.
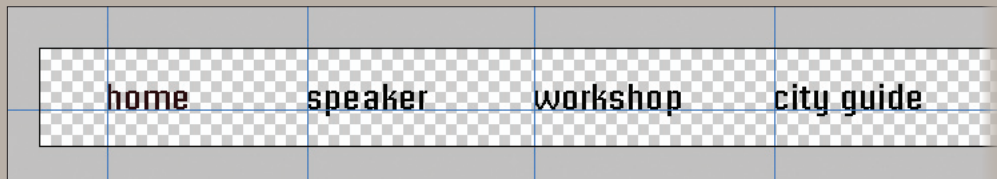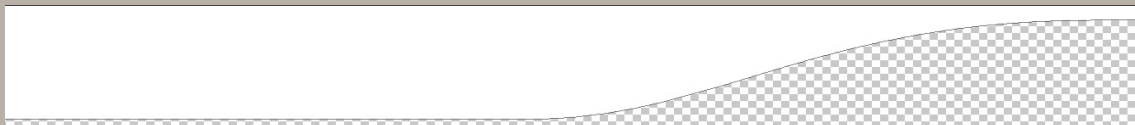
Setting up guides to help align text and images
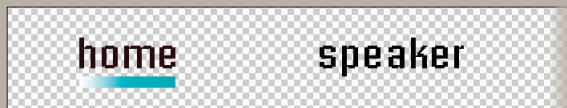
Creating a gradient-filled rectangle for the line beneath the text

Drawing a shape with the Pen tool

Duplicating the shape, moving it down, and applying a gradient overlay

Finalizing the banner image

Slicing the banner

After finalizing the banner image, we moved on to *slicing* the banner. Slices let you define the boundaries of different Web elements in artwork. This ability is important both for adding interactivity to and optimally compressing Web graphics. For example, if artwork contains a bitmap image that needs to be optimized in JPEG format, while the rest of the image is better optimized as a GIF file, you can isolate the bitmap image by making it its own slice.

Photoshop CS, ImageReady CS, and Illustrator CS provide similar methods for creating slices. In our project, we used ImageReady to slice the banner image. First, we selected the Slice tool and dragged to create a slice around the word *home* and the line beneath it. Then, we repeated the process for the other text elements and the bottom area of the banner. Finally, we renamed the slices (*navbar-home, navbar-speaker*, and so on) to make them easy to identify when we created the rollover effects.


Creating user slices with the Slice tool

The type of slices we created are called *user slices* because we defined the slice area with the Slice tool. You can also create slices from layers, in which case the slices are called *layer-based slices.* Layer-based slices are often preferable when you create rollovers because the dimensions of a layer's content may change in the course of creating a rollover, and layer-based slices automatically adjust to encompass the new pixels. However, we created user slices because we wanted the slices to encompass both the text and line beneath it. After creating the slices, we switched back to Photoshop and saved a new version of the file to our Version Cue project. This time, we added comments to remind us that this was the sliced version of the image.

Creating the rollover effects

Next, we created rollover effects for the buttons. ImageReady CS has a special palette—the Web Content palette—for creating, viewing, and setting options for rollovers. As you'll see in the following steps, the way we organized our layers and named our slices made it easy to create the rollover effects.

Step 1: All the slices in a document are listed in the Web Content palette. We clicked the *navbar-home* slice to select it. You can also select slices by using the Slice Select tool.
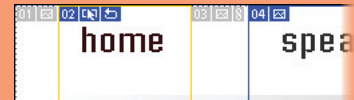
We also turned off the layer visibility for the line beneath the word *home,* because the line will appear only when a user rolls over the slice area.

Step 2: To create the rollover, we clicked the Create Rollover State button in the Web Content palette. ImageReady automatically added the Over state to our slice.
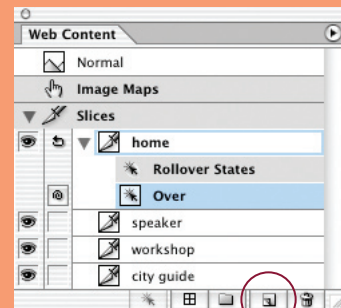
The Over state is activated when a user rolls over the slice area without pressing the mouse button. You can specify a different rollover state by double-clicking the state in the Web Content palette. For more information about the types of rollover states, see "Creating and changing rollover states" in ImageReady Help.

Step 3: With the Over state selected in the Web Content palette, we added a Color Overlay effect to the home text layer. This method is the easiest way to change the color of text in a rollover effect. We also turned on visibility for the line beneath the text (Figure 2).

We repeated steps 1 through 3 for the remaining buttons in the banner.

Step 4: To see the rollovers in action, we clicked the Preview Document button in the toolbox and moved the pointer over a button . The text changed color, and the line appeared. After testing all the buttons, we clicked the Preview Document button again to return to editing mode.

Step 1


Step 2

Step 3

Step 4

Optimizing the banner

Optimization is the process of fine-tuning the display quality and file size of an image for use on the Web or other online media. We used ImageReady CS to optimize our banner; however, you can access the same features in the Save For Web dialog box in Photoshop CS, Illustrator CS, and GoLive CS. For an overview of optimization features, turn to page 69.

We started by clicking the 2-Up tab at the top of the image window. This setting allowed us to compare the optimized image to the original image as we worked. Then, slice by slice, we set options in the Optimize palette. (We selected JPEG format with medium quality.)

When we finished optimizing the banner, we switched to Photoshop and saved a new version of the file to our Version Cue project. In Project 6, we'll show you how to place the native Photoshop (PSD) file into GoLive as a Smart Object, adjust the optimization settings, and preview the page. (For more information, see page 86.) If you want ImageReady to generate the HTML file and Web-ready images for the banner (including JavaScript code for the rollover effects), choose File > Save Optimized.

Using the 2-Up and 4-Up tabs at the top of the image window to compare optimization options
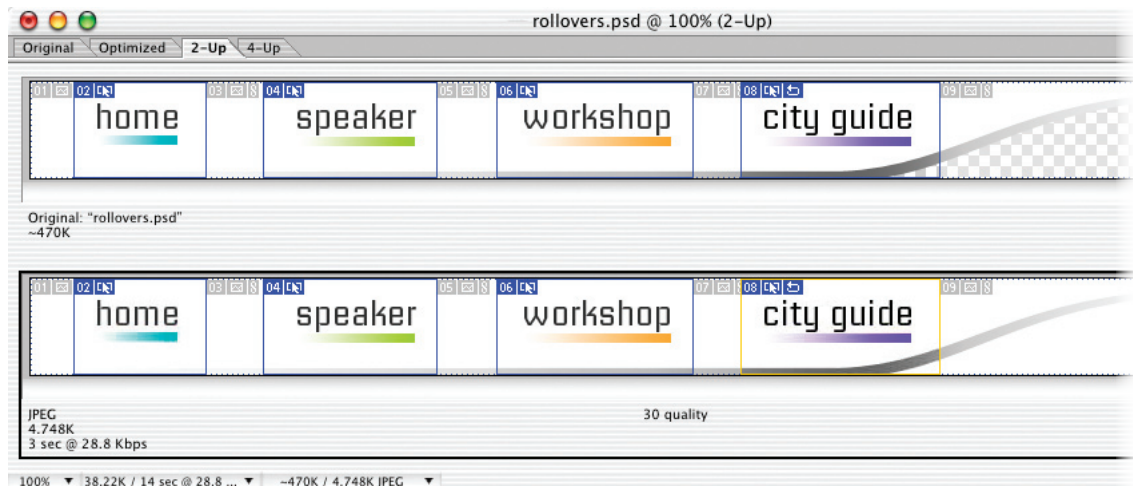
Saving images for the Web

Adobe Creative Suite provides a consistent interface for optimizing images. In Photoshop CS, Illustrator CS, and GoLive CS, you use the Save For Web dialog box to select optimization options and preview optimized artwork. In ImageReady CS, you can view and work with optimized images at any time in the image window.

Here's a brief overview of the optimization features in Adobe Creative Suite:

Preview multiple image versions simultaneously

The tabs above the image let you change the display to best suit your needs: Click Original to view the image with no optimization; click Optimized to view the image with the current optimization settings applied; click 2-Up to view two versions of the image side by side; click 4-Up to view four versions of the image side by side.

Apply settings to slices

If the image contains multiple slices, you must specify the slices to be optimized by using the Slice Select tool. You can apply the same optimization settings to additional slices by linking the slices. Linked slices in GIF and PNG format share a color palette and dither pattern to prevent the appearance of seams between the slices.

Balance image size with quality

Different types of graphics need to be saved in different formats for them to appear their best and have a file size suitable for the Web. In general, Web graphic formats fall into two categories: bitmap and vector. The bitmap formats—GIF, JPEG, PNG, and WBMP—describe artwork as a series of colored dots called *pixels.* Each pixel in a bitmap image has a fixed size and is therefore *resolution-dependent,* meaning that the dimensions of the image depend on the resolution of the monitor on which it is viewed. The vector formats—SVG and SWF—describe artwork mathematically, as a set of geometric objects. As a result, vector graphics are *resolution-independent* and can be scaled up or down without losing any image quality.

Fine-tune the color palette

Decreasing the number of colors in an image is a key factor in optimizing GIF and PNG images. A reduced range of colors usually preserves image quality while dramatically reducing the file size. The Color Table palette gives you precise control over the colors in optimized GIF and PNG images. With a maximum of 256 colors, you can add and delete colors in the color table, shift selected colors to Web-safe colors, and lock selected colors to prevent them from being dropped from the palette.

Resize an image

The Image Size palette in the Save For Web dialog box lets you change the pixel dimensions of an image. This feature is particularly useful when you need to repurpose an image for use on the Web.

Customize output settings

When you're ready to save an optimized image as a Web page, Adobe Creative Suite lets you control how the HTML file is generated. For example, you can specify how the HTML is formatted, whether slices are arranged in an HTML table or with CSS tags, and how slices and files are named. You can save your customized settings and apply them to future images the next time you want the same output results.

Learn more

See "Creating Web Graphics" in Illustrator Help, "Preparing Graphics for the Web" in Photoshop Help, and "Adding Content from Adobe Applications" in GoLive Help.

Staying flexible with variables

For the Web site that's featured in Project 6, we used variables to change text on some of the Web pages. Variables let you quickly create many different versions of text or an image throughout a Web site. When you need to change the text of a Web button or the content of an image, variables make the task fast and easy.

Both ImageReady CS and Illustrator CS let you create several kinds of variables. The kind of variable corresponds to the kind of data you want to change. We used Text Replacement variables to replace a string of text in a type layer.

Here's how we did it:

Step 1: We started by creating a type layer in ImageReady. We formatted the type the way we wanted it to appear on the Web site. The actual text didn't matter because it was only a placeholder for the variable text.

Step 2: We assigned a Text Replacement variable to the type layer and saved the image in Photoshop (PSD) format. This step wasn't technically necessary, because GoLive CS automatically applies a Text Replacement variable to the topmost type layer when you import a Photoshop file. However, if an image has multiple type layers or you want to assign a different kind of variable, select the layer and choose Image > Variables > Define. Then, select a variable type, and name the variable so that you can identify it in GoLive. Note that variable names can't contain spaces or special characters.
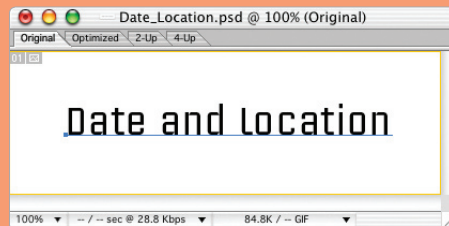
Step 1
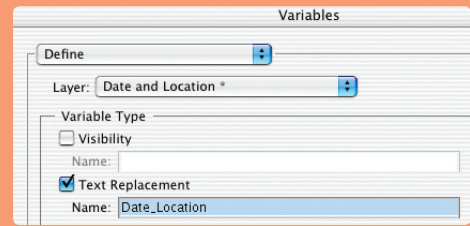
Step 2
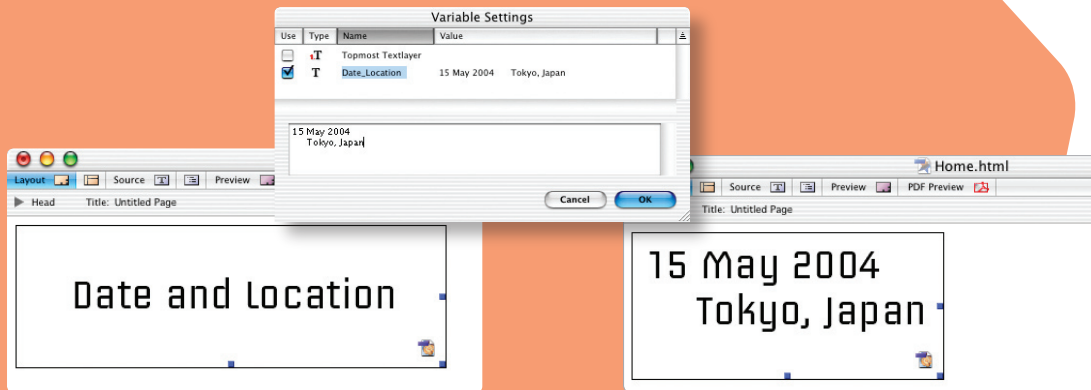
Step 4

Step 3: In GoLive, we dragged the Photoshop file into the Layout Editor for our Web page; GoLive created a Photoshop Smart Object. When the Variable Settings dialog box appeared, we clicked OK to leave this version of the image unchanged. In the Save for Web dialog box, we specified the desired optimization settings and saved the optimized file in the site folder.

Step 4: To create a different version of the image, we selected the Smart Object and clicked Variables in the Inspector. We then selected the text variable and entered new text. When we clicked OK, GoLive opened the Save For Web dialog box. As in step 3, we specified the desired optimization settings and saved the new image in the site folder.

That's all there is to using variables. Keep in mind that you can change variables in GoLive at any time. To add more variables to an image, however, you need to edit the original Photoshop file in ImageReady. When you save new variables in ImageReady, GoLive automatically updates Smart Objects that contain the variables.

Productivity features in Adobe Creative Suite

Variables are just one way Adobe Creative Suite helps you save time. Because the suite applications share a similar user interface, you can easily transfer your knowledge from one application to another.

Here are some additional productivity features that will save you time:

Workspace customization

Adobe Creative Suite gives you ultimate flexibility when it comes to setting up your workspace. You can move palettes around the workspace and dock them on the right or left side of the application window. Palettes are always listed in the Window menu—just choose a name to show or hide the palette.

In addition to the visual layout of your workspace, all of the suite applications provide preferences to let you customize various application settings. You access preferences the same way no matter which application you use: in the Edit menu (Windows) or application menu (Mac OS).

To learn more about customizing your workspace in a specific application, see "Looking at the Work Area" in that application's Help.

File versioning

Whether you are working individually or in a small workgroup, you can use Version Cue—an innovative and exclusive feature of Adobe Creative Suite—to create file versions and locate files rapidly. To learn more about Version Cue, turn to page 16.

Shortcuts

Adobe applications provide a set of standard keyboard shortcuts for commands and tools. Photoshop CS, Illustrator CS, and InDesign CS also let you switch between alternative sets of keyboard shortcuts (including shortcuts for previous versions and for other programs) and define your own sets of shortcuts.

To learn more, search for "shortcuts" in an application's Help.

Actions

Photoshop CS, ImageReady CS, and Illustrator CS provide actions to help you automate tasks and ensure consistent results for many types of operations. An action is a series of tasks—such as choosing a menu command, selecting a tool option, or selecting a file—that are recorded while an application is used. When you play an action, the application performs all of the recorded tasks for you.

For example, you can create a Photoshop action that applies an Image Size command to change an image to a specific size in pixels, followed by an Unsharp Mask filter that resharpens the detail, followed by a Save command that saves the file in the desired format.

Photoshop, ImageReady, and Illustrator all provide prerecorded actions to assist you in performing common tasks. These actions are installed as a default set in the Actions palette when you install the application.

To learn more about using actions, as well as other automation features, search for "actions" in an application's Help.

Scripting

A script is a series of commands that causes your computer to perform a sequence of operations. These operations may involve only one application, or they may involve other applications, such as word-processing, spreadsheet, and database-management applications. The Adobe Creative Suite applications support AppleScript, VB script, and JavaScript.

It's natural to think of scripting as a way to automate repetitive tasks, but it can also be a creative tool. In addition to performing routine production tasks, such as preparing a set of publications for remote printing, you can use scripts for creative tasks that would be too difficult or time-consuming to do yourself. For example, you could write a script to randomly change the font and color of the characters in a selection or to gradually

increase the size and baseline shift of characters from one end of a range of text to the other. Without scripting, you might not use these creative effects.

Scripting isn't only for software engineers—it's for every Adobe Creative Suite user. You don't need a degree in computer science or mathematics to write scripts that can automate a wide variety of common

tasks in Adobe Creative Suite. For more information on scripting, go to http://partners.adobe.com/asn/ techresources.jsp, and click a Product Resources link. Then, navigate to the application's Scripting Guide.
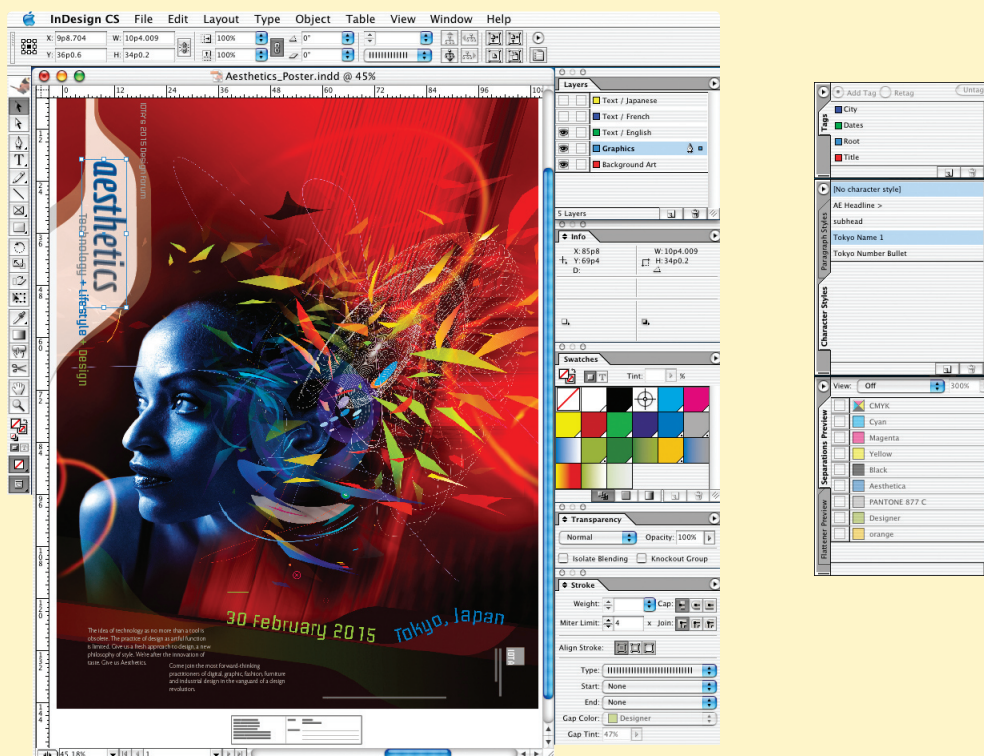
Customizing a workspace to suit individual style

Creating an **Animation**

Our next project is a Web animation. We created the source artwork in Illustrator CS and then moved to ImageReady CS to animate the layers, create an image map, and optimize the animation for the Web. You'll see the resulting splash screen again in Project 6.

This project highlights the flexibility of the Adobe Creative Suite applications when it comes to tools and techniques. Because you can preserve layers when saving Illustrator artwork to Photoshop format, Illustrator and ImageReady are uniquely suited to adapting traditional animation techniques for professional-quality Web animations. However, you can also create animations entirely in Illustrator or ImageReady. Once you're familiar with the Adobe design environment, you can mix and match techniques to best suit your needs.

Creating the source artwork

We chose to create the source artwork in Illustrator CS because we were re-using elements from the brochure we showed you in Project 3. This shortcut saved us the step of redrawing the bubble shapes and applying the gradients. However, you can just as easily create source artwork for an animation in Photoshop CS or ImageReady CS.

The key to preparing Illustrator artwork for animation is making sure that each element you want to animate is a separate object. This measure was a given for the bubble shapes. However, when creating the type elements, we made sure that each word (including each plus sign) was a separate object.

When we finished creating the source artwork, we chose File > Export and selected Photoshop (PSD) as the file type. Illustrator provides a variety of options for exporting artwork to PSD format. We chose RGB for Color Model and Screen (72 dpi) for Resolution. We also selected Anti-Alias to smooth edges in the exported image and Write Layers to preserve the layer structure of the artwork

Creating the animation

After opening the PSD file in ImageReady CS, we began animating the artwork. We used the Animation palette, in conjunction with the Layers palette, to create animation frames from an original, multilayer image.

Here's how we did it:

Step 1: We started by turning off the layer visibility for all layers except the blue bubble. Then, we moved the bubble to the left and set the opacity to 25%.

Step 2: Next, we clicked the Duplicate Frame button in the Animation palette to create a new frame. We then moved the blue bubble to its final position and set the opacity to 100%. This frame actually became the fourth frame in the animation, but we let ImageReady do the work of creating the intermediate frames through a process called *tweening*.

To create the tween, we selected both frames in the Animation palette and clicked the Tween button. In the Tween dialog box, we entered 2 for Frames To Add and selected the Position and Opacity options. When we clicked OK, ImageReady generated two new frames for us.
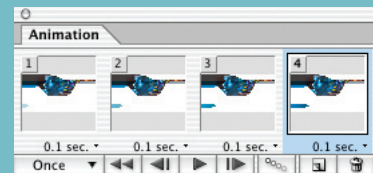
Step 3: We used tweening several more times in the animation. To create frames 5 through 7, we first created a new frame, turned on layer visibility for the *IDTA's 2015 Design Forum* layer, and set the layer visibility to 33%. Then, we duplicated the frame and set the layer visibility to 100%. Finally, we clicked the Tween button to add an intermediate frame. We repeated this process to animate the *aesthetics* layer in frames 8 through 11.

Step 4: Next, we animated the *Technology + Lifestyle + Design* text by turning on the visibility of each layer over successive frames. To create visual impact, we increased the frame delay time (that is, the length of time a frame is displayed) by clicking the delay value below each frame and choosing .5 seconds from the pop-up menu.

For the final frames of our animation, we again used tweening to fade in the orange bubble and the word *Enter.*

Step 5: *Looping* specifies how many times the animation sequence repeats when played. We wanted our animation to play once, so we chose Once from the Looping pop-up menu at the lower left corner of the Animation palette.

Step 6: ImageReady makes it easy to preview animations: Just click the Play button at the bottom of the Animation palette, and the animation plays in the document window.

Step 7: ImageReady provides several optimization options specific to animations. For example, you can optimize frames to include only areas that change from frame to frame. (This option greatly reduces the file size if you save the animation to GIF.) ImageReady also applies a special dithering technique to animations to ensure that dither patterns are consistent across all frames and to prevent flickering during play-back.

 To view animation-specific optimization options, choose Optimize Animation from the Animation palette menu.

Step 4

Creating an image map

The Enter bubble in our animation will link to the home page of the Web site we'll create in Project 6. To set everything up, we created an image map by selecting the orange bubble layer and choosing Layer > New Layer Based Image Map Area. ImageReady CS automatically generated an image map based on the bubble layer.

We didn't know the URL for the home page, so we couldn't specify the anchor yet. But when we import the animation into our site, we'll update the link in GoLive CS.

Exporting the splash screen

With the animation and image map created, we were ready to export the splash screen. There are two file types for exporting animations from ImageReady CS: GIF and Macromedia® Flash™ (SWF). GIF animations are still popular because they are small and don't require any special plug-ins. SWF is preferred for animations that contain vector artwork.

To export the animation to GIF, we used the Slice tool to draw two slices: one around the top graphic, and one around the animation. We then set optimization options for each slice in the Optimize palette and exported the image. The advantage of using this method is that you can apply different optimization settings to animated and non-animated areas of an image. For example, we optimized the top graphic in JPEG format, which is preferable for continuous-tone images.

To export the animation to SWF, we first cropped the image down to just the animation. Then we chose File > Export > Macromedia® Flash™ (SWF), set options, and clicked OK. The advantage of using this method is that vector elements in the artwork are preserved and the animation maintains its image quality at any resolution.

Now that we've completed our animation, we're ready to move on to our final project—assembling a Web site.

Slicing the splash screen for export

P R O J E C T

6

Assembling a **Web Site**

Assembling a Web site involves numerous steps, from deciding the site layout to designing pages and the graphics on those pages, to testing and launching the site. In this final project, we focus on designing the site and placing the assets to be used on pages in the site.

Because we use many of the same assets created in previous projects, you'll see how easy it is to move assets from print to Web when working with the Adobe Creative Suite. We also cover some of the features in GoLive CS, like design diagrams and cascading style sheets, that help with other parts of the site assembly process.

Technology
Lifestyle
Design

The idea of technology as no more than a tool is obsolete. The practice of design as artful function is limited. The belief that our lifestyles can be defined independent of the objects in our lives has never been more false than now.

Technology, lifestyle, and design are intertwined today as never before.

We need a new creative principle that brings it all together for both designers and consumers, a new philosophy of style for making and using the products of design that fill our lives. We seek a new way of designing with technology today that will set the terms for tomorrow's lifestyles.

We need the new couture. The new chic. We're after the innovation of taste. If art has its aesthetics, give us Aesthetics.

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home   speaker   workshop   city guide

> Design Forum

15 May 2004
Tokyo, japan

Technology is fast becoming one of the basic ways we encounter the world, both as designers and in our daily lives. Call it a sixth sense.

But is technology driving us or are we able to direct the technology that we use? What might the principles be that guide designers as they work with today's tools to create tomorrow's designs?

If "aesthetics" is the science of the beautiful, "Aesthetics" is the science of the beautifully useful, a new philosophy of taste for making and using the art and objects that fill our lives.

This design forum is a synthesis of forward-looking and forward-thinking design, a fusion of designers from multiple disciplines coming together to prepare and present for the future.

Come develop your sense of click.

IDTA
The International Design and Technology Alliance

Made for Creativity
Sponsor

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Streets
to amble

1. **Chuo Dori:** The main drag in fashion-rich Ginza; come see how quickly, but how well, you can spend all the money you own.
2. **Tsukiji Central Fish Market:** One of the world's best (and most likely) spots to get crushed by a flying dead tuna. Over 2500 tons of fish sold daily.
3. **Akihabara Denkigaiguchi:** It's like Pinocchio's Pleasure Island for fans of all things electronic. Eee-aw.
4. **Aoyama Dori:** On this boulevard of small art galleries, stick out your arm in any direction and you'll be touching great contemporary Japanese art (not recommended).
5. **Ameya Yoko Co:** Come for the anything-you-want-cheap goods, stay for the always-threatening-to-break-out-in-anarchy streetscene.

Buildings
to ogle

1. **Shizuoka Press and Broadcasting Building:** ??True wisdom is silent in the face of greatness,? I always say. I think I was seven when I first learned that, or no maybe eight. Are you hungry? When are??
2. **IIDabashi Subway Station:** Mothra says, ?Tickets, please.?
3. **Q Front Building:** ?You?ve got great skin: see-through.?
4. **Fuji Television Building:** ?Okay, let?s see: narrow lattice of connecting walkways, check; gigantic ball-bearing perched on

Spaces

1. **Gallery MA:** TOTO Nogizaka Building 3F, 1-24-3 Minami- Aoyama, Minato-ku. One of the world?s premier architectural galleries. See the work of modern masters in a space that sits above a toilet bowl manufacturer?s showroom. Duchamp would love it.
2. **Sony Building:** 5-3-1 Ginza, Chuo Ward. From the company that invented the modern personal

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Over the past decade, technology has learned how to share. But have designers? Without ... hindering us, are we ready to make ... m ex post facto criticism to a ... ration?

... centuries-old Japanese poetic ... nga provides an instructive ... un, it seems Tokugawa era poets ... ng to compose long poems of ... ked verses, with each writer ... n turn. Themes were introduced ... expanded upon by another. Or ... ir ear, or restated. From these ... eventually distilled haiku, the ... uips marking the transition from ... the next.

...hop, designers of all stripes will ... some real time renga of their ... the latest design technology. We ... oving seamlessly from product to ... romotion without losing the ... ral ideas. We will see how ... ntribution can be embodied in the

Workshop schedule
(PDF, 25k)

Creating the site diagram

The first step in designing any large site, and many smaller ones, is to design the information architecture—that is, how the site will be laid out and how users will navigate through it. Illustrator is commonly used by information architects to create site diagrams that can be shared with clients. For this project, however, we took advantage of the site diagramming tools available in GoLive CS. By diagramming directly in GoLive, we were able to build from the site diagram to the prototype to the finished site, without having to duplicate work along the way.

Our site was fairly simple—essentially an online version of the brochure we created in Project 3—with more in-depth information and additional graphics. Following the structure of the brochure, we were able to put together a site diagram quite quickly.

To create a site diagram, choose Diagram > New Diagram to open the diagram window. You can then add icons to the diagram to represent the pages and other elements of a site, and you can use connectors to organize and represent the page hierarchy and links. The diagram window works just like the layout grid in GoLive, so you can easily arrange pages and other elements in a diagram any way you want.

Because our Web site was basically a reworking of the brochure, which our clients had already approved, we didn't do any other prototyping. Once we had their approval on the site layout, we were ready to go. Then, by using the Submit feature of GoLive, our designers were able to convert the diagram into real, editable HTML pages into which they could add the assets created in
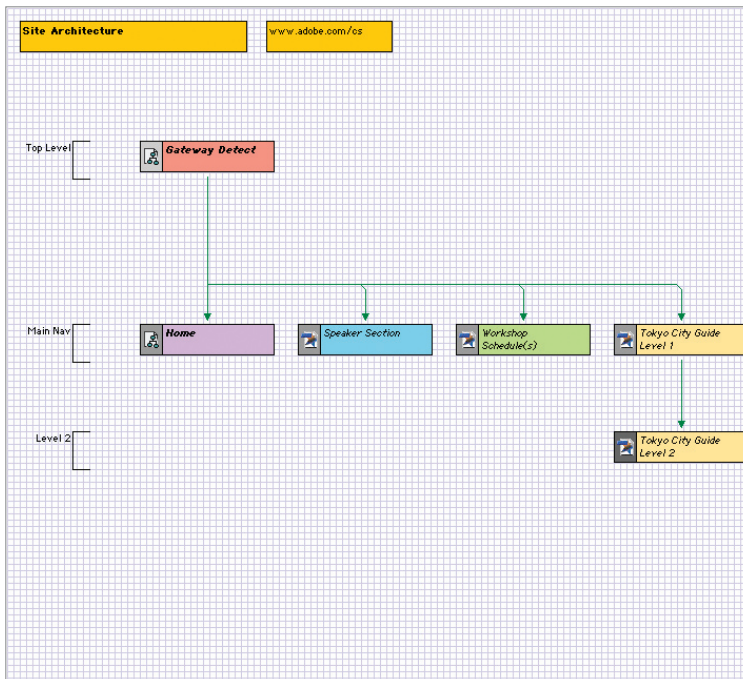
Using the design view of the diagram window to organize pages and other elements of a site

earlier projects. (To reverse a submission, you can recall the diagram.) You can submit and recall diagrams and elements as often as necessary as you develop a site.

To submit an entire site diagram, open the diagram in a design view, and then choose Diagram > Staging > Submit All.

Converting the site diagram to Adobe PDF

For the review, we converted the site diagram in GoLive to an Adobe PDF file that we were able to email to our clients. With the PDF version of the diagram, our clients could review and add comments to the proposed design of the site. We then had a phone meeting to discuss any changes they wanted to make. Again, because this Web site was based on the brochure we already created, this process went pretty smoothly.

To create an Adobe PDF file of a site diagram, double-click the diagram, choose File > Export, and then click Design Diagram. In the Export Options dialog box, select PDF from the Export Diagram menu, and then click OK. Then, just name and save the PDF file, and you're done.

Converting the brochure to Web assets

With the site design complete, and the empty page files in place, we were ready to bring in the assets we created for the brochure. Converting the brochure assets for the Web site consisted of two main procedures. First, our designers needed to export source files from InDesign CS so they could be opened in GoLive CS or other applications, like Adobe Photoshop CS. After they exported the files, they were able view them in GoLive, and drag in the files they wanted to include in the site.

The Smart Objects feature in GoLive gave us a lot of power and flexibility as we worked with assets created in other Adobe applications—you get the same power and flexibility when working with assets from other applications, too. When you specify an image as a Smart Object, GoLive creates a target file in a Web-optimized format and maintains a link to the source file. When you move, resize, or reoptimize a Smart Object, you're really manipulating the target file; the source file doesn't change. As a result, we could generate multiple image variations from a single source file throughout our Web site without diminishing the image quality.

Productivity tip: When you double-click a Smart Object in the Layout Editor, the source file opens in its original application. If you make changes to the source file, GoLive automatically updates the Web-ready version of the file.

Converting InDesign assets

Adding our InDesign assets to the site was easy using the new Package for GoLive feature in InDesign CS. When you package an InDesign document for GoLive, a preview of the document is saved as an Adobe PDF file, while images, formatting instructions, preferences, and stories are saved as a series of individual XML files. These are all saved in a package folder. This feature was an ideal option for our project, since the Web site reuses many of the assets and formatting we had already created in previous projects.

When you create a package, you can decide whether to simply include copies of the original images or create Web-optimized images, with or without additional formatting. You can also choose whether to export the images to GIF, JPEG, or both. Even if you don't optimize images when you package a document, GoLive will prompt you to optimize them later, when you import them into a Web page.

We wanted to post several pages from the brochure on our Web site, so we packaged the entire brochure. On the Images tab of the Package for GoLive dialog box, we selected Optimized Formatted Images so that the skewing, scaling, and other frame attributes applied to the images wouldn't be lost. For Image Conversion, we chose Automatic to allow InDesign to determine whether an image should be converted to GIF or JPEG.

For more information on packaging an InDesign document, see "Packaging a document for GoLive" in InDesign Help.

Using packaged files in GoLive

When you open a packaged InDesign document in GoLive, it appears in the package window, which has tabs that allow you to switch between a page view of the package and a list of the of the assets the package contains, grouped by type. (You can also see both of these views of the package from the Inspector window.) The package window allowed us to navigate through pages of our original brochure, picking the assets we wanted to use. We simply dragged assets, such as images and text blocks, from the package window onto a Web page.
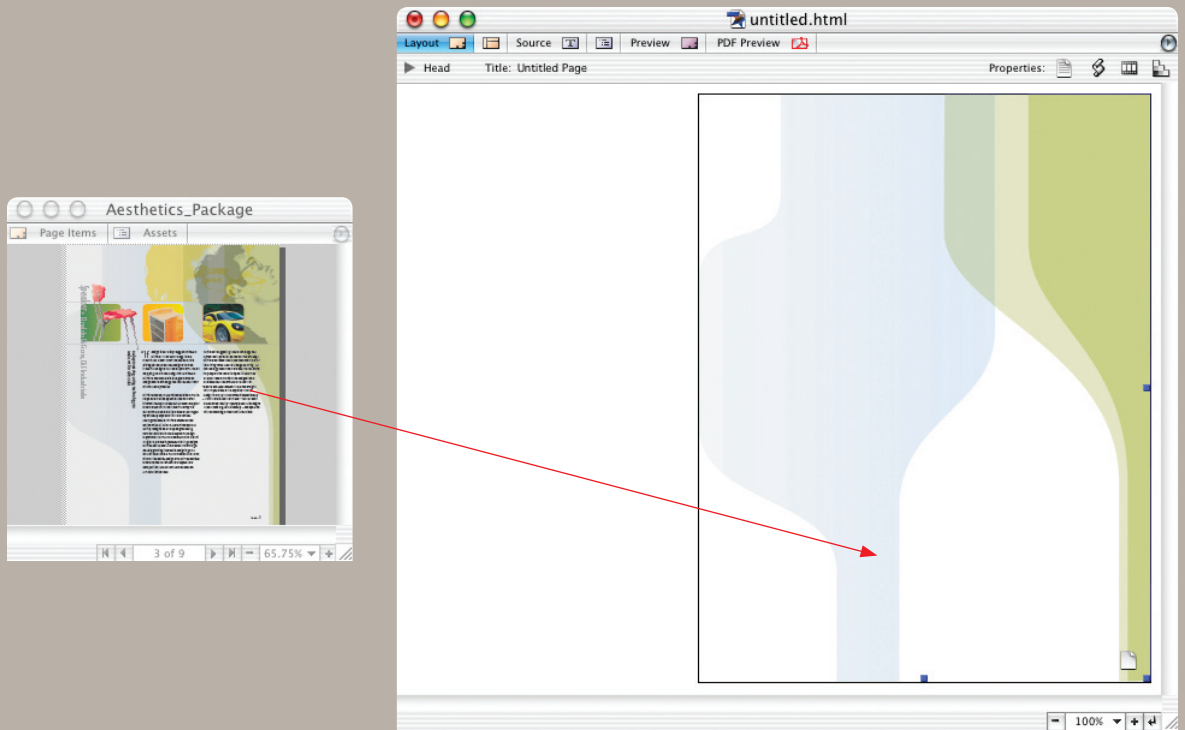
Dragging assets from the package window onto a Web page

When you drag an image from a package to a Web page, the ImageReady Save for Web editor starts automatically from within GoLive. The Save for Web editor lets you adjust and preview images in a number of ways to optimize appearance and size of files used on the Web.

Because packaged images are treated as Smart Objects by GoLive, and all the original image information is retained in the packaging process, images can be resized and reoptimized at any time directly in GoLive. This flexibility is great because you can make multiple tweaks to images easily from within GoLive. In the past, if you wanted to alter a Web-optimized image created in Photoshop or Illustrator, you had to switch back to the application it was created with, make the changes you wanted, optimize the image again, and then import it back into GoLive.

Productivity tip: If you decide to do more work on an original InDesign document, you can choose to overwrite the previous package when you save the document, and then the package is updated automatically in GoLive.

Converting Photoshop assets

The next step for our designers was to add the Web banner, which we built in Project 4, to the site. As you recall in Project 4, we created an image in Photoshop CS and used ImageReady CS to slice the image and add rollover effects. Then, we placed the sliced Photoshop image with the rollovers directly into the site as a Photoshop Smart Object; GoLive CS automatically created a table for the image sections to preserve the slices, and our rollovers worked without a hitch—and without additional work.

Next, our designers added the splash screen animation created in Project 5 to the site. The artwork for the animation was originally created in Illustrator CS, and then we used ImageReady to animate the layers. (You can create animations entirely in either Illustrator or Photoshop, or a combination of the two, depending on whichever process is the most comfortable way for you to work.) Just like the rollover banner, we were able to drag our animation file onto the page where we wanted it, and it was ready to go. We used the Preview in Browser feature of GoLive to test the animation so we could see right away that it worked the way it was supposed to.

Using cascading style sheets

Almost all of the formatting on our site was done using cascading style sheets (CSS). CSS lets you control the formatting of text and other elements on an individual Web page, on multiple pages, or throughout an entire site. Because CSS can be applied to multiple pages, you can modify a single style sheet and have the changes take effect globally. While using CSS has long been a powerful and versatile tool for formatting styles on Web pages, it has also been a fairly complex and labor-intensive process. The GoLive CSS Editor, a graphical user-interface for working with CSS, makes using CSS easier than ever.

Because GoLive treats text assets in a package as components, we were able to make any text changes we wanted by using the CSS Editor. The styles and formatting we applied in InDesign were retained in a style sheet created during the packaging process. To open the CSS Editor, just click the Open CSS Editor button in the GoLive document window, or choose View > CSS Editor. With the CSS Editor, you can easily update styles as needed and have those updates ripple through an entire site.

One of the really powerful ways to use CSS is to create an external style sheet and then link elements in a site to it. By linking elements to an external style sheet, you can define the styles you want so you can establish a consistent look, and you can apply those styles throughout a site without having to define them over and over again.

Here's how to create a basic external style sheet:

Properties
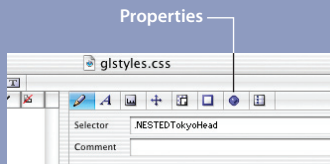
Step 2

Step 3

Step 1: Choose File > New Special > Cascading Style Sheet. A new file named untitled.css opens in the CSS Editor window. At this point, it's a good idea to rename and save the new file, keeping the .css extension—we renamed our file glstyles.css.

Step 2: Next, define the text and formatting styles for whatever properties you want. Different tabs of the CSS Editor let you control properties such as fonts, borders, and backgrounds.

Step 3: Open one of the pages of your site (or create a new page), and then open the CSS Editor. Click the New Link to External CSS button. A new folder named External appears with an (EmptyReference!) placeholder.

Step 4: Click the placeholder, and then switch to the External Style Sheet Inspector. In the Reference text box, type the name of the new .css file you just created, or click the Browse button and navigate to it. The styles you defined in the external .css file are now available to you in the CSS palette.

With an external style sheet in place, any changes you make to it are automatically reflected in the pages you've linked to the style sheet.

Reviewing the Web site

There are several different ways you can have others review a Web site. Of course, you can always launch the site and ask others to review it online. But if you want to get feedback earlier in the process, it makes sense to create an Adobe PDF document of all or part of the site, and send that out for review.

You might want to convert a few pages to PDF as you go through the assembly process, and send those out for feedback. To convert a single HTML page to PDF, click the PDF Preview tab in the document window. In the PDF Creation Inspector, you can set various creation, page, and description options. For example, we set options for image compression, image downsampling, font embedding, movies and other multimedia files, and page size. After you set the desired options, click Recreate PDF in the PDF Creation Inspector to generate a preview of the PDF document. Once you're satisfied with the document, click the Export to Adobe PDF button on the tool bar to create the PDF document. For more information on this process and the PDF export options, see "Exporting Web pages to PDF" in GoLive Help.

Alternatively, you might choose to convert an entire site to PDF if you want to show your clients a prototype of the entire site, but you don't want to put it on a shared server where others could access it. You can convert the site from within Acrobat CS by using the Create PDF From Web Page command. This command allows you to convert everything from a single page to an entire site. For information, see "Converting Web pages by specifying a URL" in Complete Acrobat 6.0 Help.

Using Adobe Creative Suite

As you've seen over the course of the projects in this guide, Adobe Creative Suite is an ideal design solution for both Web and print projects—as well as for transferring projects from one medium to another without sacrificing your work in the process. The integration of the suite applications simplifies workflow, saves time, and eliminates redundant work. Also, with Version Cue, you now have more control than ever over the evolution of projects as you and your partners work. So, now that you've seen some examples of Adobe Creative Suite in action, it's time to try it out for yourself.

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